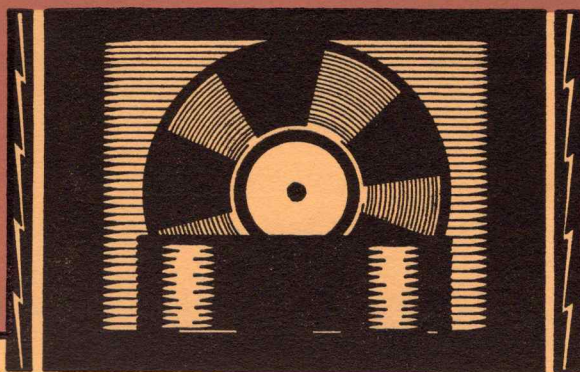


The
NOVEMBER 1937
25 cents per copy
AMERICAN
MUSIC LOVER



RECORDS

RADIO

The Alignment of the Pick-up, <i>Leland L. Chapman</i>	238
The Eight Symphonies of William Boyce	247
Overtones	249
The Complete Discography of Beiderbecke, <i>Warren W. Scholl</i>	251
Record Notes and Reviews	254
Swing Music Notes, <i>Enzo Archetti</i>	275
Two New Needles	276
Record Collectors' Corner, <i>Julian Morton Moses</i>	277
In the Popular Vein, <i>Horace Van Norman</i>	279

EDITED BY PETER HUGH REED

THE FRIENDS OF RECORDED MUSIC

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The American Music Lover

A MUSICAL CONNOISSEUR'S MAGAZINE

NOVEMBER

Volume III, No. 7

1937

EDITORIAL NOTES

IN this issue, for the first time in the history of the phonograph, an article dealing with purely technical problems (of the utmost importance to the phonophile) is presented not only in concise and easily understandable language, but also in comprehensive pictures.

We refer to Mr. Chapman's article, *The Alignment of the Pick-up*. This article and its illustrations were prepared at the cost of considerable time, effort, and expense. Originally announced several months ago, it was not until the middle of October that Mr. Chapman was able to deliver the manuscript. It is with considerable pride that the editors of THE AMERICAN MUSIC LOVER call this article to the attention of its readers, and invite them in turn to call it to the attention of their friends. Every phonophile, interested in the best reproduction from his choice records, should own a copy of this article.

* * *

THE Fall and Winter radio season was officially opened on Sunday evening, October 3rd, with the resumption of the Ford Sunday Hour and the General Motors Concerts. The latter concert was broadcast from Carnegie Hall in New York as usual; a large audience was assembled there to see as well as hear those who participated in the program. Neither of these opening concerts was conspicuous for outstanding achievements. Mme. Flagstad, returning from a vacation during which she is said to have remarked her voice "was kept in cold storage," sang with somewhat frigid tone and with many deviations from pitch. And Mr. Cameron officiated as usual with lugubrious tones, presenting the Ford philosophy in his customary six-minute talk. Maria Jeritza, singing on the General Motors Hour, gave competent if not exactly brilliant renditions of several selections, and Erno Rapee gave the worst performance of the *Liebestod* that we have ever heard. It was a comfort to turn the dials and put on some good recordings afterwards.

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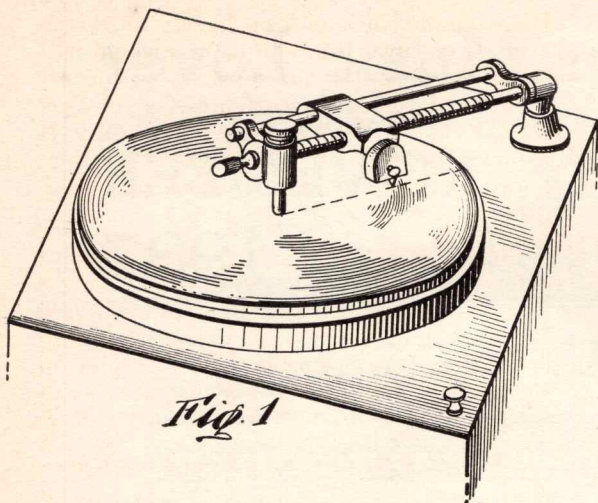


Fig. 1

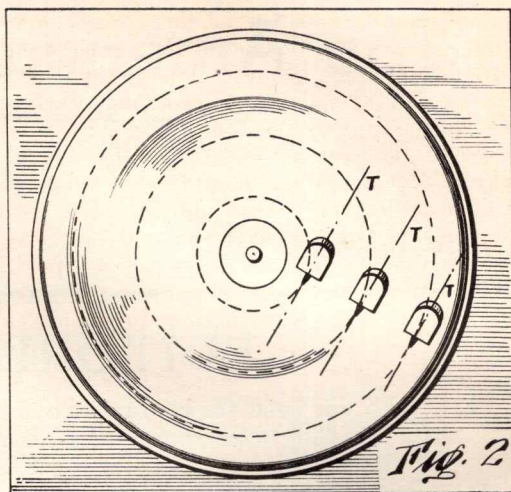


Fig. 2

THE ALIGNMENT OF THE PICK-UP†

By LELAND L. CHAPMAN

IN the inspection of the chain phonograph reproduction for weak links, considerable scrutiny must be given to the position of the tone arm or "pick-up" relative to the record. Few phonophiles recognize that the exact position on the record at which the needle makes contact is very important.

The improper alignment of the pick-up, or the use of a pick-up so constructed that it is impossible to align it within tolerable limits causes (1) distortion of the sounds reproduced in the speaker, and more particularly and of greater significance, (2) excessive wear of the record.

The phonograph art has seen a remarkable development in the last few years. Today there are available modern recordings of greater frequency and dynamic range, pick-ups of more uniform and wider frequency response, improvements in amplifiers and acoustics of speakers and cabinets, and a choice of a variety of needles to suit indi-

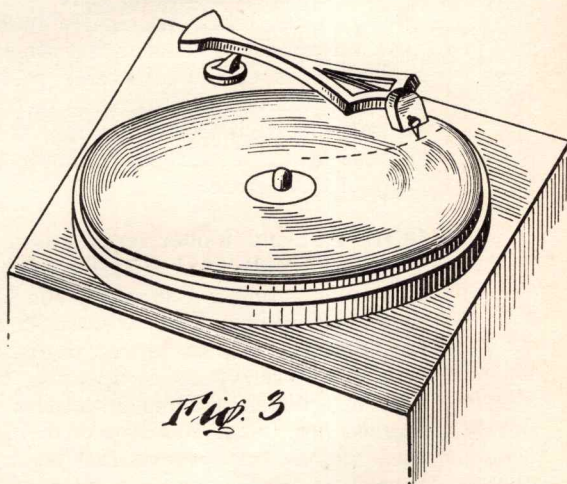


Fig. 3

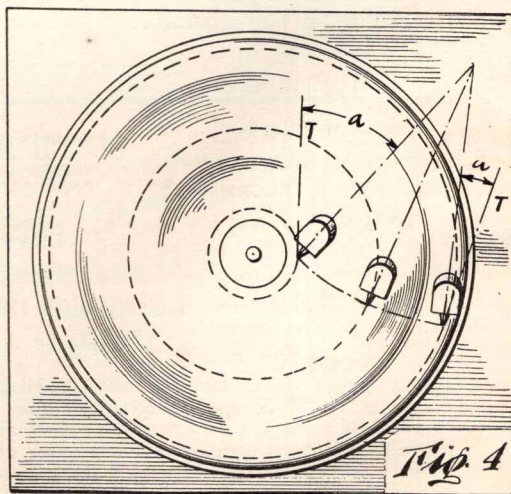


Fig. 4

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vidual requirements. One of the weakest links that remains,* and one about which very little, if anything, has been done in this country by commercial phonograph manufacturers, is the proper positioning or the alignment of the pick-up relative to the record. This problem received considerable attention abroad, as early as the acoustical days, particularly in Great Britain. But only recently in this country has any attempt been made to obtain a satisfactory alignment for pick-ups. The work done in this direction has largely been by custom manufacturers and technical apparatus manufacturers and therefore does not reach the average record enthusiast. Few phonophiles have realized the importance and the seriousness of the problem, otherwise their insistence on better pick-ups in this respect would have caused manufacturers to pay attention to their demands.

At the outset let it be said that the subject has received scant attention in the literature in this country. There is little authority upon which to base statements. The following analysis and discussion, however, is believed to be based on sound mechanical principles. Dissenting or supplementing opinions of readers are welcome.

Relation of Recording and Reproducing Mechanism

In the recording process, the recording head, which carries the cutting stylus and is moved along straight guide rails by a screw and is gradually moved in a *straight line* from the outside towards the center across the face of the record as each successive groove is cut (see Fig. 1). The cutting head is therefore *tangent* to each groove at every point of contact as it is moved across the face of the record. (See Fig. 2 in which tangent lines are indicated by *T*.)

In a phonograph, the pick-up is invariably mounted on a swinging arm that is rotatably mounted near its rear end. As the record is played, the pick-up head is gradually moved in an arc of a circle as it progresses across the face of the record, (Fig. 3). The reproducing head therefore can be tangent to the groove at only one point of contact with the grooves, a point arbitrarily chosen generally near the middle of the record. At all other points, the reproducing head is *not tangent*. In Fig. 4 the tangent lines are indicated by *T*, and the angle *a* represents the degrees of tangency at the point of contact.

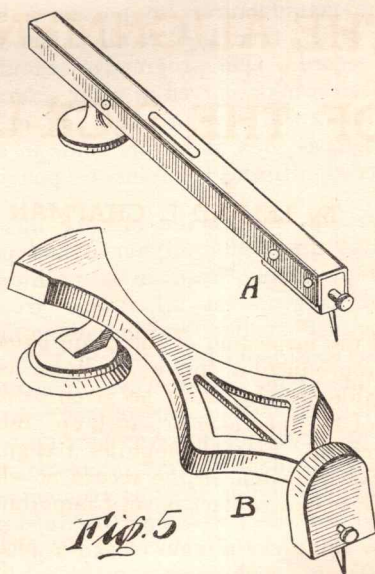
*The needle, as a weak link, has been discussed in previous issues both by Mr. Chapman and the Editor.
—EDITOR

For example, in a pick-up having an 8-inch arm (from pivot to needle), the pick-up will be as much as 15° off tangency at the extreme inner and outer portions of a fully recorded twelve inch record, even when it is mounted in the most advantageous position. Short arms improperly mounted may have a tracking error of 30° or more.

Preferably, the pick-up should move across the record in the same path (straight line) as the cutting head. It is impracticable for mechanical reasons to mount a pick-up for straight line movement. But the pick-up should be constructed and mounted so as to be as near tangent at all grooves as possible.

Examples of Old and New Pick-ups

Figure 5 shows two models of conventional American manufacture, the first (A) is a crystal pick-up and the second (B) is a mag-



netic pick-up. In these models the reproducing head is in the same axis as the rotatable arm. The pick-up will be off tangency at the inner and outer portions of the record and there is nothing that can be done to achieve tangency. If the arm is made longer, the amount of tracking error is reduced. For example, an arm twelve inches between pivot and needle will not be over 10° off tangency in a twelve inch record. But few cabinets are large enough to permit a long arm. About all that can be done is to position the pick-up so that the tracking error is a minimum. This type of pick-up is the least satisfactory and is destined to be superseded by other models, at least by progressive manufacturers, and some have already dropped it.

The movement of the reproducing head across the record so as to be nearer tangency at all points is better achieved either by curving the pick-up arm or by mounting the reproducing head at an angle to a straight pick-up arm. In either case the axis of the reproducing head is not in a line that passes through the pivot for the arm.

Figure 6 shows each of these types of pick-ups, the first (C) having a curved arm is of English manufacture, and the second (D) is an American model. Either type is adapted to magnetic or crystal models. Another offset head model is shown in Figure 7. These models do not achieve straight line movement across the record face, but the improved tangency is an outstanding development.

An offset head crystal pick-up now available in America is similar to that shown in Fig. 10 and has a 10-inch arm; it is claimed by the manufacturers to possess a tracking error of less than $1\frac{1}{2}^\circ$ at all points on a 12-inch record. One progressive manufacturer has been using a curved arm for several years and others will have to adopt that, or the offset head, as soon as buyers come to appreciate its significance and insist upon it.

Just how the curved arm or offset head achieves this better alignment and positions the reproducing head in a position much nearer tangency at all record grooves involves mathematical considerations that need not be considered here. Suffice it to say that it is one of the easiest ways of lessening the tracking error and one of the outstanding current developments in pick-ups in this country. Readers who are interested in an excellent discussion of the trigonometry involved are referred to *The Gramophone*, Vol. 2, pp. 129 and 167 (1924) and Vol. 7, p. 529 (1930).

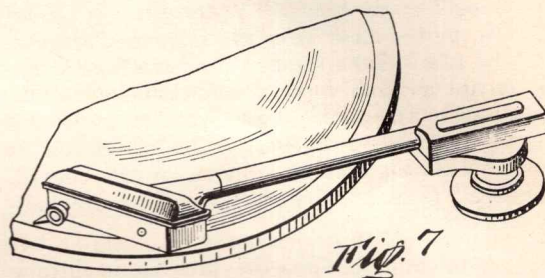
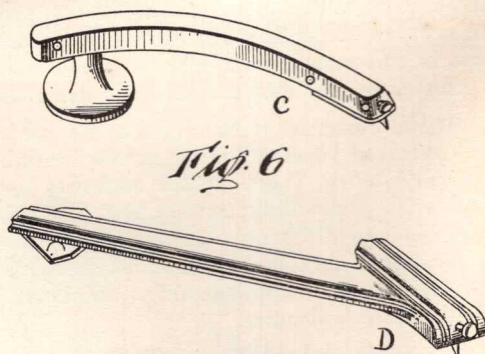
It is appreciated that aligning for tangency is not the only consideration involved. The lateral force on the needle caused by the force necessary to move the arm across the record is involved as well as radial force imparted to the pick-up if it extends beyond or behind the spindle. But these factors, if they introduce wear, are negligible when compared with the greater benefits obtained with tangency.

How to Check the Alignment

The alignment of a pick-up can easily be checked by a home-made alignment indicator. This may be made from a heavy piece of paper formed into an approximate semi-circle

of about 12 inches in diameter, as is shown in Figure 8. Near the center of the straight side of the semi-circular paper a V-notch is cut, and projecting directly from the point of the V-notch a radial straight line is drawn on paper. At right angles to this radial line, a series of parallel lines (tangential) are drawn. (See Fig. 8.)

In using the alignment indicator, a record is placed on the turn table and the indicator placed on top of the record, so that both sides of the V-notch engage the center spindle. The record is now moved so that when the needle in the pick-up is parallel with the tan-



gential lines at a particular point of contact on the radial line, the pick-up is in alignment at that particular point (Fig. 9). If it is not parallel, the angle between the pick-up and the parallel right-angle lines on the indicator shows the extent to which the pick-up is out of alignment at any given point on the record surface.

The pick-up is usually positioned so that it is parallel with the right-angle lines at a point near the center of the record. The position of the pick-up may be shifted until the degree of tangency at the first and last

grooves of a record is the same and necessarily the minimum. (See Fig. 10.) The angle a , between the tangential lines and the pick-up, represents the tracking error at that point, as expressed in degrees.

If the arm is not in the same axis as the reproducing head, the arm itself cannot be used in determining the alignment by means of the tangent lines on the tracking indicator. Therefore, in testing pick-ups with curved arms, or with an offset head such as shown in Figs. 6 and 7, care must be taken to see that the reproducing head itself is compared with the tangent lines on the tracking indicator, as distinguished from the arm (see Fig. 11). It is always the reproducing head that must be tested for parallelism with the tangent lines. Figure 11 illustrates the alignment of an off-set head pick-up. One position

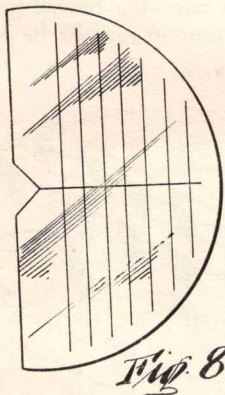


Fig. 8

of the pick-up and the alignment indicator is shown in solid lines and another position is shown in dot-dash lines. At both positions the reproducing head is tangent.

Two crystal pick-ups have recently been announced, in which it is claimed that the crystal reproducing element is mounted in an invisible offset position inside a straight arm. In such pick-ups the angle of the reproducing element is not readily ascertainable and it is impossible to use the previously described method of aligning. An alignment based solely on the arm of a pick-up containing an invisibly mounted off-set reproducing element will be of course a faulty alignment. Pick-ups of this type are to be avoided, particularly for replacement purposes.

Reasons for the Wear and Distortion

It is well enough to say that an improperly aligned pick-up distorts sound and wears

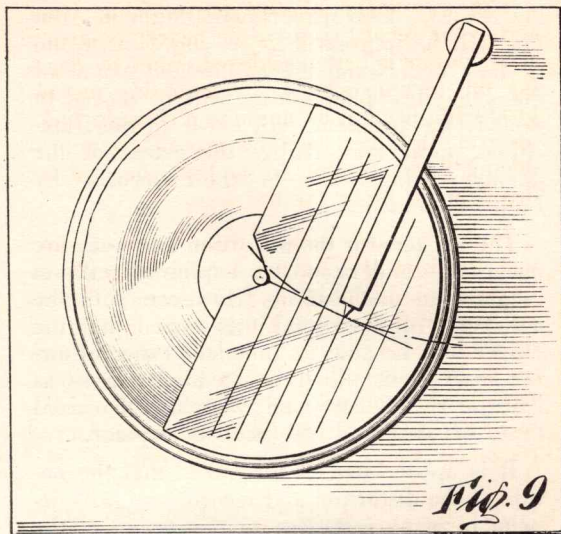


Fig. 9

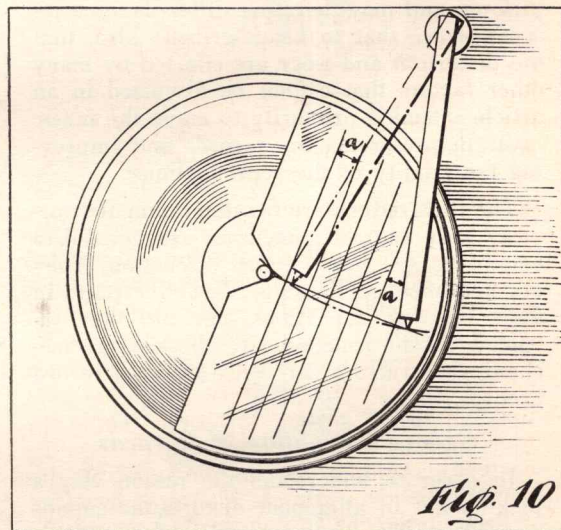


Fig. 10

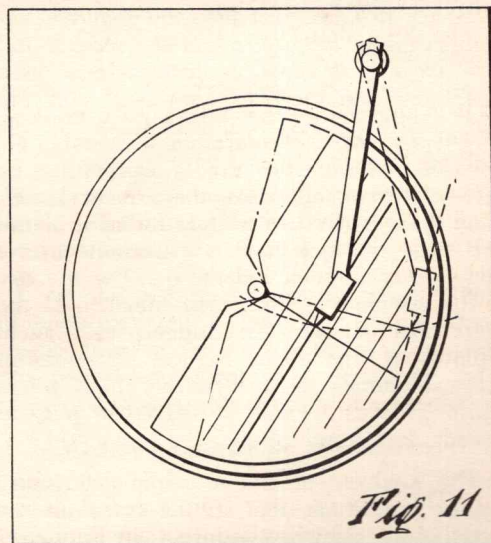


Fig. 11

the record. Few readers will doubt it. But few will be impressed by its significance until they understand the nature and extent of the wear; few phonophiles will be moved to remedy the problem, if it exists in their machines, until they realize the extent of the damage being done to their records by faulty alignment.

The reasons for the distortion and wear are not easily understood or explained without recourse to mathematics. However, with the assistance of drawings, it is hoped that the reader will be able to understand the following discussion, which is intended merely as illustrative of how and why the principal types of wear and distortion take place.

It is appreciated at the outset that the nature of the distortion and record wear will depend in many instances on the design of the pick-up, and may therefore differ in some respects from that to be described; also, that the distortion and wear are effected by many other factors that cannot be discussed in an article intended primarily to assist the music lover in preserving his records and improving the quality of the reproduction.

The illustrations are for diagrammatic purposes only and are sometimes exaggerated to emphasize the point under discussion. They are not intended to show all of the parts in their correct proportions, nor are they intended to show necessarily the correct mechanical structure of pick-ups or record grooves.

Groove Formation in Records

In order to understand the reason why a pick-up not in alignment distorts the sounds and introduces excessive record wear, it is necessary to know just how the sound variations occur in the grooves of the record, and how the pick-up functions to transform these variations into electrical impulses that are then converted into sound impulses by the loud-speaker.

Records used in the home are "lateral cut", i. e., the grooves are all of the same depth and cross-section. The grooves, however, have undulations in their side walls. The number of the undulations determines pitch, i. e., the more undulations the higher the pitch. Grooves A and B in Figure 12 represent musical sounds of a relatively high pitch, while grooves C and D represent musical sounds of a lower pitch.

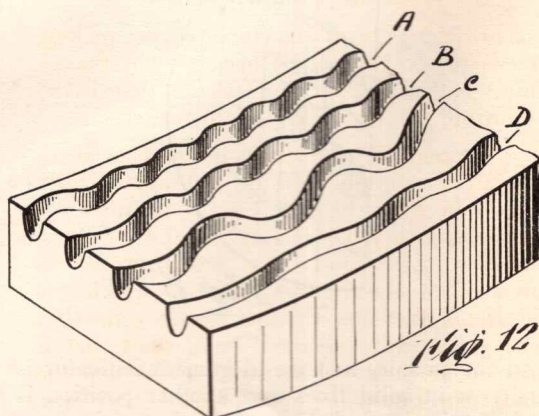
The loudness of the sound is determined by the amplitude, that is, the extent of the undulations sidewise. Groove C in Figure 12

has a large amplitude and represents a loud, relatively low pitched tone; groove D has a small amplitude and represents a soft, relatively low pitched tone.

When the needle is resting in a groove of a record that is moving beneath the needle, the undulations in the grooves impart a sidewise oscillatory movement to the needle, the rapidity of which determines the pitch and the character of the sound, and the extent of the sidewise movement or amplitude determines the loudness. It is this oscillatory movement of the needle that is converted first into electrical impulses in the pick-up, which are then amplified by the tubes and transformers in the amplifier and these amplified electrical impulses are then converted into sound waves by the loud speaker.

Size and Nature of Grooves

The actual size of a record groove and the undulations therein should be kept in mind



because the significance of a small amount of wear will then be better appreciated. The grooves are ordinarily spaced about 100 to the inch (actually they may vary from 90 to 120, and sometimes 150). Inasmuch as the wall between the consecutive grooves must be relatively thick, the width of the groove itself is only several thousandths of an inch thick (an ordinary piece of writing paper is about five thousandths of an inch thick).

The distance between successive undulations, as mentioned before, corresponds to the pitch. The undulations corresponding to middle C (265) recorded at 5 inches from the spindle, are about one-eighth of an inch apart, but at about 2 inches from the spindle, they are about six hundredths of an inch apart, because the circumference of the groove at that distance is smaller.

The undulations corresponding to high notes near the end of a record are extremely small. Notes having a pitch of 5,000 to 7,500 frequencies (the overtones that impart quality and timbre to instruments), are about .002 to .003 inches apart. When it is considered that the thinnest tissue paper has a thickness of this order, the microscopic character of these undulations in the side walls of the grooves is readily apparent.

Also when it is remembered that for sounds of equal volume the amplitude is proportional to the distance between undulations, it will be appreciated that the amplitude or sidewise variations in the groove at these high frequencies is usually less than one thousandth of an inch. In dealing with such small magnitudes it is apparent that very little wear is required to damage these extremely small undulations and greatly to affect the reproduction of high frequencies and quality of the music.

How the Pick-up Works

The elementary structure of a pick-up must next be considered because it is the action of the pick-up and needle that is responsible for the wear and distortion.

A magnetic pick-up will be used as an illustrative example and is diagrammatically shown in Figs. 13 and 14. It comprises a horse shoe magnet having *N* and *S* poles. Between these poles an armature *Ar* is pivoted, to the bottom part of which the needle is fastened by the needle screw *Sc*. The armature is mounted on a shaft that is pivoted at each end at pivots *P*, so that the shaft can rotate in these pivots. (See Fig. 14.) Resilient damping material, such as rubber or viscaloid, is affixed to the armature so as to arrest natural vibrations.

As the record moves under the pick-up, the undulations in the grooves move the needle back and forth in a path marked *o - o*. The pivot shaft, therefore, is rotated by the needle and the upper part of the armature is moved back and forth between the upper *N* and *S* poles. The needle and armature, in substance therefore, constitute a single lever pivoted at its center.

The oscillatory movement of the armature, as a result of the motion imparted to the needle, is a counterpart of the needle movement which in turn is a counterpart of the undulations in the grooves.

The armature moves between the upper *N* and *S* poles of the magnet and causes an electric current to be generated in a fixed coil

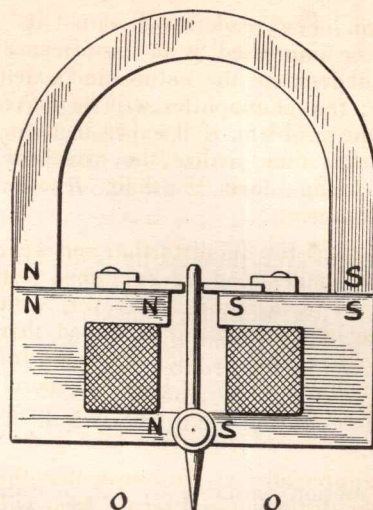


Fig. 13

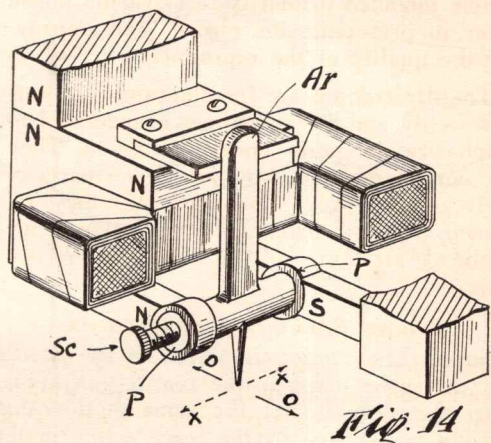


Fig. 14

surrounding the armature. This feeble electric current has variations or undulations corresponding to the movement of the armature, and is therefore a counterpart of the undulations in the record grooves. It is this feeble electric current that is amplified and that in turn, operates the loud speaker.

A crystal pick-up is similar except that the electric current is generated by applying pressure to a crystal. This pressure is applied by a means equivalent to an armature that is actuated in a similar way by the needle.

Principal Causes of Distortion

When the pick-up is mounted tangent to the groove, as in Fig. 15, the radial force induced by the undulation in the groove acts

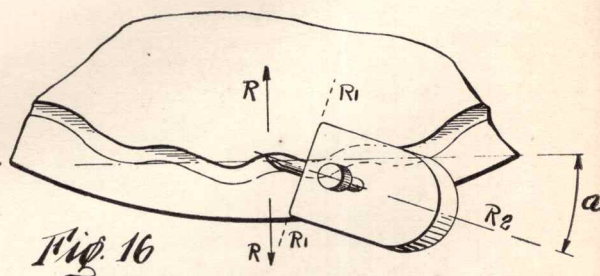
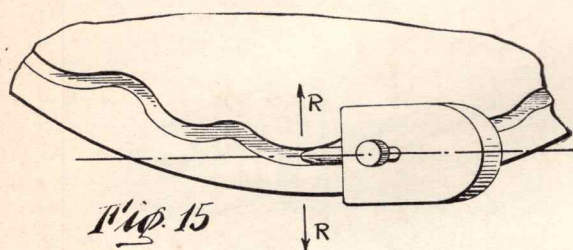
in the line indicated by $R - R$. (The line $R - R$ in Fig. 15 is identical with the line $o - o$ in Fig. 14). This moves the needle in a direction such that it can oscillate freely. This is accomplished because the pivoted shaft is free to rotate in pivots P as the needle is moved back and forth in the line $R - R$ of the induced force.

When, however, the pick-up is off tangency to the extent of the angle α , as shown in Fig. 16, such free oscillatory movement cannot take place. The radial force induced by the undulations in the grooves acts in the direction $R - R$, (Fig. 16), but the needle is free to oscillate only in the direction indicated by $R_1 - R_1$.

The motion induced by the undulations acting in the line $R - R$ must therefore be resolved (Fig. 17), into two forces; first, R_1 acting in the direction permitted by the rotation of the pivot shaft in the pick-up, and second, the force R_2 acting at right angles

Next the effect of the right angle force R_2 must be considered. This force tends to move the needle in a direction at right angles $x - x$, (Fig. 14); as will be readily apparent the pick-up is not constructed for needle motion in this direction, but in order to accommodate it, rubber may be put in the pivots to absorb some of this front and back movement. However, the rubber pivots will also tend to absorb some of the sidewise movement so that the extremely small variations caused by the high frequency undulations will not be transmitted to the armature in their entirety and will not be reflected in the electric or sound pattern.

A proposal has been made to make the needle flexible in order to absorb this front and back movement, but this is not a satisfactory solution to the problem because a needle sufficiently flexible to absorb front and back movement also absorbs sidewise movement imparted by the high frequency undulations. It has been proposed to make a



thereto. The motion imparted to the needle by the force acting in the line $R_1 - R_1$ (Fig. 16) therefore is not the same motion that would be induced by the force acting in the line $R - R$ (Fig. 15.)

The electric current generated by the pick-up is determined by the movement of the armature between the poles, as explained previously. It is only the movement induced by the force in the line $R_1 - R_1$ that is effective for generating electric current and producing the sound emitted by the loud speaker. When the pick-up is off tangency, therefore, the generated electric current is not a true pattern of the undulations in the groove but is only a *projection*, in the direction $R_1 - R_1$, of the true pattern. The greater the angle is off tangency the more distorted is the pattern induced by the force acting in the direction $R_1 - R_1$ and, of course, the further away the reproduced music becomes from that intended and that which would be obtained if the pick-up were tangent.

needle flexible in a front and back direction but not flexible in a sidewise direction, but this has not been regarded as practical. What invariably happens is that the needle that gives good reproduction will not yield sufficiently in a front and back direction, (in the line $x - x$), and therefore, the needle plows out the undulations in the sides of the grooves and makes the side walls rough.

The effect of this type of wear cannot be over-emphasized. Recordings today have frequencies as high as 7,200 cycles per second. These very fine undulations in the shellac of the record will not long withstand the front and back resistances offered by the needle in a pick-up out of alignment. It is certainly an inconsistent procedure to buy expensive records, well recorded, and then to subject them to such harsh treatment.

Another Cause of Wear

If the needle projected vertically from the bottom of the pick-up, this second cause of

wear could be eliminated; but as is well known, the needle always projects at an angle or slant, as is shown in Fig. 7. When the pick-up is tangent, as in Fig. 15, the sides of the slanting needle are substantially parallel with the sides of the record grooves. However, when the pick-up is off tangency the sides of the needle are not parallel with the sides of the groove. This is illustrated in Fig. 18 where the off tangent angle a , between tangent line T and the axis of the pick-up, has been made rather large to illustrate the condition more forcefully; the needle, therefore, rests against the upper part of one side of the groove and the end of the needle projects against the other side of the groove. This is illustrated in Fig. 19-A showing the position of the needle at the beginning of the record, and in Fig. 19-B, showing the needle at the end of the record.

This type of wear is particularly objectionable because it breaks down the side walls of the groove and quickly introduces noise



Fig. 17

into the record. That is why records are often so noisy at the beginning and near the end positions where ordinary pick-ups are most off tangency. If the needle does not destroy the fine undulations, it tends to slur over them, giving noisy and harsh quality to the reproduction as distinguished from a true musical quality.

When the needle is resting on the sides of the groove and fails to project all of the way to the bottom of the groove, a greater weight is required to hold the needle in the groove and to prevent it from jumping out, particularly at heavily recorded passages. This additional weight on the pick-up, of course, causes more friction and greater wear. A pick-up that is in relatively good alignment at all points in the record can be made much lighter in weight and still obtain tracking, and this, in turn, reduces wear and noise.

It will be remembered that the sounds are caused only by variations in the side walls, and if the side walls become rough, the record becomes noisy. If the needle is in alignment all of the weight will be supported by the bottom of the groove and it will be the bottom of the groove that tends to wear. However, a roughened surface at the bottom of the groove does not impart noise because this does not impart a sidewise movement to the needle and it is only the sidewise needle movement that generates an electric current in the pick-up and produces sounds.

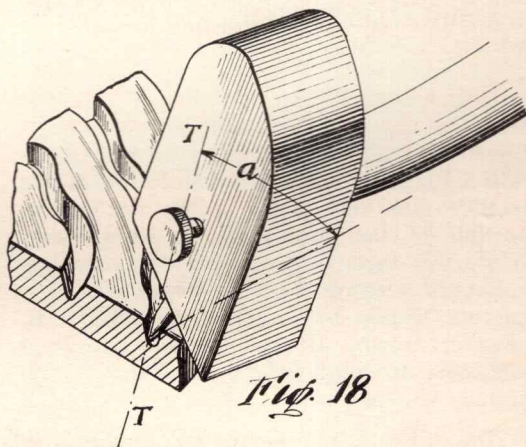


Fig. 18

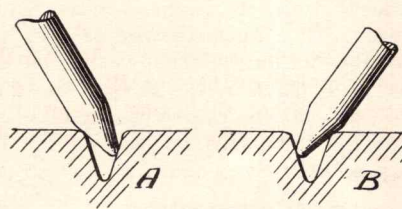
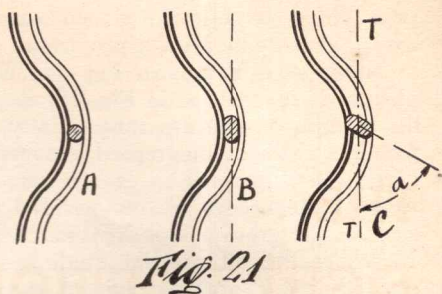
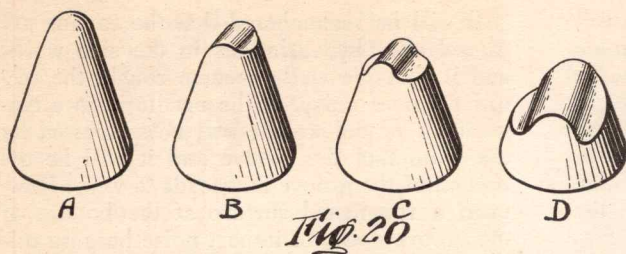


Fig. 19

A Third Cause of Wear

A third cause of record wear is associated with needle wear. The point of a new needle is diagrammatically illustrated in Fig. 20-A. As the needle wears, the point takes on a formation corresponding to the shape of the groove, and, in an extremely worn needle which has shouldered, the point becomes rectangular in shape, as shown in Fig. 20-D. A new needle in a groove is illustrated in Fig. 21-A, and after the needle has worn so that the point becomes rectangular, its relationship to the groove will be that illustrated in Fig. 21-B.



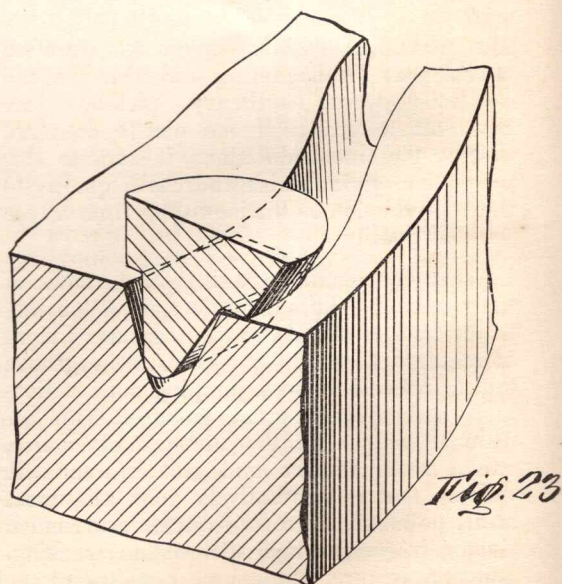
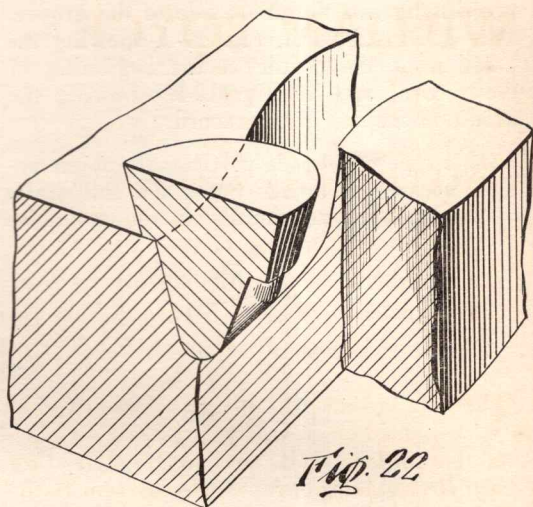
This is primarily an argument to change needles often before they shoulder, because the rectangular needle point cannot facilitate the small sharp undulations in the grooves without seriously wearing them. When a shouldered needle is tangent to the groove, as is illustrated in Fig. 21-B, and Fig. 22, the needle point can negotiate all of the undulations except the very small ones without excessive damage. The undulations that are smaller than the length of the rectangular portion of the point will be worn away. While this form of wear quickly introduces noise and destroys the high frequencies, it is not one caused by faulty alignment. It is, however, worthy of consideration because it is associated with a form of wear that is connected with alignment.

However, when a shouldered needle is in a pick-up off tangent as is illustrated in Fig. 21-C and Fig. 23, the wider dimension of the rectangular point is forced to negotiate the groove and, in effect, the bottom portion of the needle is wider than the bottom width of the groove. As a result the needle does not rest upon the bottom of the groove, but all of the weight is taken by the sides. This tends to roughen the sides with the consequent elimination of the high frequencies and the introduction of excessive noise.

Recommendations

If the pick-up in a machine has a straight arm and does not have an offset head, or if the arm is so short that good alignment cannot be obtained, only two sources of improvement are possible. If the reproducing head can be removed from the arm and mounted at an angle to the arm, this will improve tracking; or if the tone arm itself can be bent the same result is accomplished. Of course, in such cases, the mounting of the arm on the motor board will have to be changed. If the reproducing head cannot be mounted at an angle, the only remedy is to replace the pick-up with one having a longer or curved arm, or an offset head.

(Kindly turn to Page 248)



William Boyce, organist
to the Chapel Royal of
George II

THE EIGHT SYMPHONIES OF WILLIAM BOYCE

BOYCE (Trans. by Constant Lambert):
Eight Symphonies; played by the New
York Sinfonietta, direction Max Gober-
man; with a spoken commentary by Will-
iam Kozlenko. Timely Record Album No.
1K, nine 10-inch discs, price \$13.00.

THE importance of this set of records can be judged when we say it deserves a place on the library shelf next to Handel's *Concerti Grossi* and not far removed from Bach's *Brandenburg Concerti*. These so-called symphonies of Boyce are in reality concerti grossi or suites. In style these works follow the trend of symphonic writing prevalent during and prior to Boyce's time; the form is varied and makes free use of the dance-patterns of the period. Although lacking the invention and contrapuntal grandeur of the *Brandenburg Concerti*, these suites of Boyce have sterling merits of their own. They are closer in spirit to the Handel *Concerti Grossi* than to Bach's music. They are not, however, imitative works, for Boyce has a solidarity and nobility of purpose which is markedly his own. As Mr. Kozlenko says in his oral comments: "in listening to the *Eight Symphonies* of Boyce, we are reminded of that splendid tradition of English music with which we have learned to associate such magnificent names as Purcell, Locke and Handel."

William Boyce, 1710-1779, was an organist of considerable renown and a valued composer of church music. He has been gratefully remembered for his three-volume collection of *Cathedral Music* (1760-1778). Boyce was appointed composer to the Chapel



Royal in 1736 and its organist in 1758, and he was voted Dr. Maurice Greene's successor, upon the latter's death in 1755, as master of the King's band of music, and conductor of the annual festivals of the Sons of Clergy at St. Paul's Cathedral. The regard that England held for him can be deduced from the fact that he was buried in the vault under the center of the dome of St. Paul's Cathedral.

The fact that these symphonies of Boyce have been neglected until in recent times, when Constant Lambert arranged them for modern performance, is not surprising. Boyce and C. P. E. Bach were contemporaries. Their music was highly regarded in its day, but it was soon to be eclipsed by the music of Haydn, Mozart and the young master of Bonn. Twelve years after Boyce's death, Haydn was acclaimed on his first visit to London, and symphonic music in England took on a new significance. It is true that the chamber music of Boyce was played for nearly a century after his death and that his church music has been sung even to the present day; yet his symphonies may be said to have died along with him. Constant Lambert tells us that these symphonies can be considered among the finest of their time. His evaluation is not, to our way of thinking, an exaggerated one, for these works have firmly moulded contrapuntal lines, melodic grace, rhythmic agility and exuberance. Turn to the opening movement of the *First Symphony* and note the easy, effortless flow of the music. This is characteristic of the composer's style, which is never stilted or pompous. Perhaps the only real adverse criticism one can

make of these works is that they lack contrast in their tonalities, for the key system is not sufficiently varied.

The symphonies vary in length — Nos. 2 and 4, for example, are very short, taking only a single side of a ten-inch disc. Others, like Nos. 1, 3, 5 and 6 take two record sides, while Nos. 7 and 8 take three and four sides. No. 5 is an especially representative work. It contains a sprightly, buoyant opening *Allegro ma non troppo* which is followed by a *Tempo di Gavotta* and a *Menuetto*; the latter typically English in spirit as are all the dance forms in the various works. A genuinely beautiful movement is to be found in the *Andante moderato* of the *Seventh Symphony*, and a true Bachian note is sounded in the contrapuntal richness of the opening movement of the *Eighth*. Each of the symphonies has three movements.

The recording and interpretation of these works have been admirably accomplished, considering the fact that the orchestra was a specially assembled one and not a regular professional organization. In view of this, Mr. Goberman deserves a great deal of credit for his honest, forthright performances and also for the clarity and flexibility of his musical lines. Mr. Kozlenko's comments, on the second half of the last record, are pertinent. The value of oral comments in recording, however, has always been debatable, and because of the quality of Mr. Kozlenko's, we wish they had been included in print with the records instead. For one often derives benefit as well as pleasure from reading such notes when the music is being played.

—P. H. R.

THE ALIGNMENT OF THE PICK-UP

(Continued from Page 246)

If such replacement or alterations are not feasible at the time, and there is a desire to keep the records in good condition until such alterations are permissible, it is recommended that non-metallic needles be used because these have somewhat more resiliency and are also softer and will tend to do less damage when riding on the sides of the grooves.

It cannot be emphasized too strongly that needles should not be used until they should

der; if non-metallic needles are to be used, *they must not be permitted to shoulder*. If records are already worn and the grooves roughened, this roughness will wear the non-metallic point much more readily than will a new record, and a new sharpened non-metallic needle can probably be used for only one record face.

It is recommended that phonophiles obtain a small high power magnifying glass, at least 10 power, preferably more, and inspect non-metallic needles after use and compare them with the point on a newly sharpened non-metallic needle and a new shadowgraphed steel needle. If this is not done, it is recommended that a non-metallic needle should be re-sharpened after playing each record face.

Phonophiles, it is believed, will find a greater interest in their hobby if they pay more attention to the mechanical aspects of sound reproduction. It is fallacy to assume that phonograph and record manufacturers are so altruistic that they solved all of the mechanical problems incident to the obtaining of the best in reproduction and the least in record wear. A keener interest in this aspect of recorded music by music-lovers should stimulate research and improvement in this field.

SOME RECORD NEWS

Brucknerites will rejoice to know that Karl Böhm has recorded with the Sächsische Staatskapelle (Saxonian State Orchestra) Bruckner's *Fifth Symphony* in *B flat major* (HMV discs DB 4486-94). As in the case of his recording of the *Fourth* or *Romantic Symphony*, the original scoring has been followed. We can safely predict that RCA-Victor will re-release this set in the near future.

* * * *

We have been given to understand that Victor has signed Bruna Castagna, Kerstin Thorborg, and Josef Hofmann for a series of recordings. The news that the celebrated pianist has at last agreed to perpetuate his artistry for the benefit of present-day music lovers as well as posterity is indeed heartening, for Hofmann's aversion to recording has been common knowledge among musicians.

OVERTONES

RUMOR has it that Toscanini's opening concert with the NBC-Symphony will comprise the following works: Brahms' *First Symphony*; Mozart's *G minor Symphony*, and Wagner's *Prelude to Die Meistersinger*.

Victor to Record New Friends of Music Programs

Last year a series of chamber music concerts were so successfully inaugurated in New York by a non-profit making organization, calling themselves the New Friends of Music, that a new series of similar concerts has been arranged this year. Coincident with the publication of the proposed program schedule for this year comes the announcement that RCA-Victor has made arrangements to cooperate with the society by recording the greater proportion of the works to be performed during the sixteen chamber music concerts which are to be sponsored by the New Friends of Music in New York's Town Hall.

The New Friends of Music is a society devised and sustained by one of New York's most prominent and active music lovers, Mr. I. A. Hirschmann. It was Mr. Hirschmann's original idea that a series of chamber music concerts, performed by the foremost artists of our day, could be given at virtually nominal prices, particularly on a subscription basis. To this end, he began the series last Fall, charging only 25 cents to one dollar for seats. An experiment at first, the logic of Mr. Hirschmann's daring proved from the start to be sound, for from the beginning there were not only no empty seats at any concert, but the series were subscribed nearly 100 per cent.

Last year the programs featured the chamber music of Beethoven and Brahms. This year they will feature the chamber music of Mozart, Schubert and Schumann. Among the artists, many of whom were heard in the concerts last year, the following will perform and also record under the present arrangement with RCA-Victor: The Budapest Quar-

tet, the Kolisch Quartet, the Pro Arte Quartet, the Kreiner Quartet, the Pasquier Trio; pianists: Artur Schnabel, Rudolf Serkin, Hortense Monath, and Karl Ulrich Schnabel; and vocalists: Friedrich Schorr, Elisabeth Schumann, and Ria Ginster.

The importance of the new project to music lovers everywhere was stressed in statements both by Mr. E. Wallerstein, the enterprising head of the RCA-Victor record division, and Mr. Hirschmann.

Mr. Wallerstein says that his company "is pleased to cooperate with the New Friends of Music in a plan which should have wide implications in the future of chamber music and lieder in this country." He further points out that "this is the first time than an entire series of commercial concerts devoted to music of a type which is usually available to only a comparative few in the larger music centers will be put in permanent form by the most advanced technical methods and made available to music lovers everywhere exactly as performed by the most outstanding musical virtuosos."

The latter statement seems to us somewhat ambiguous. For, after looking over the new concert schedule, we find few works which really need recording at this time. If the entire series is to be recorded, the duplication of many existent, finely played recordings will be unavoidable. Out of the works to be performed, two-thirds are already on records (many of them in fact on Victor records), and most of these are admirable performances and more than satisfactory recordings. For example, out of twenty-five works announced by Mozart, not more than five are not already represented on records, and not more than a similar number deserve duplication at this time when so much else is wanting on records.

The worthiness of Mr. Hirschmann's organization is not questioned. It is one of the finest series of concerts of its kind ever produced in New York. In view of that, we hope that Mr. Hirschmann's idea to bring these

concerts, not only to "audiences of exceptional intelligence," but to "chamber music and lieder adherents throughout the world in their homes" can be further realized by cooperation with a nationwide radio hook-up.

In the interests of phonophiles, we are looking forward to recordings of those works in this series of concerts which are not already available.

New Opera Recordings

Bellini's *Norma* was recently recorded in its entirety in Italy (18 discs). The principals are: Gina Cigna in the title role, Ebe Stignani as Adalgisa, Giovanni Breviario as Pollione, and Tancredi Pasero as the Druid Priest. The English Parlophone Company announce the release of this set at an early date. Commenting on its qualities, an Italian correspondent states: "Stignani is superb; Cigna begins slowly, but is well in her stride and at her best from Act 2 onward; Pasero is consistently good; and Breviario is competent if not an outstanding Pollione."

Rumor has it that the same company that sponsored the above set (the Cetra-Parlophone Co.) are going to record complete performances of Verdi's *Forza del Destino* (probably with Cigna as Leonora, as the opera is being especially revived for her this year at the Metropolitan in New York) and Puccini's *Turandot*.

* * * *

The following operatic recordings have been released in Europe:

Wagner: *Die Meistersinger*, *Preislied*, sung by Lauritz Melchior (HMV disc DB 1858); Weber: *Oberon*, *Arie des Hüon*, sung by Helge Roswaenge (HMV DA 4416); Verdi: *Aida*, *Celeste Aida*, and Puccini: *La Bohème*, *Duet Act 1*, sung by Gigli (with Caniglia in the duet).

Lieder Recordings

Gerhard Hüsch has recorded Beethoven's Song Cycle, *An die ferne Geliebte*, and the composer's song, *Ich denke Dein*, on HMV discs DB 4496-97. We do not believe it will be necessary to import these records as we are certain RCA-Victor will re-release them here in the near future.

Karl Erb, the German tenor who is highly regarded as a lieder singer in Europe, continues his fine list of lieder recordings with Schumann's *Abendlied* and Liszt's *Es muss ein Wunderbares sein*, HMV disc DA 4425.

Brahms Again

Georg Kulenkampff, who gave such a splendid performance of Spohr's *Violin Concerto in A minor*, Opus 47, on Telefunken records, has recorded Brahms' *Violin Concerto* with the Berlin Philharmonic Orchestra, direction of Hans Schmidt-Isserstedt. This, like all recent Telefunken releases, is most brilliantly and realistically recorded. Those who have expressed disapproval of Kreisler's re-recording of the Brahms' *Concerto* will undoubtedly want to hear Kulenkampff's performance. It has been highly praised by European critics.

* * * *

Bruno Walter has recorded with the Vienna Philharmonic Orchestra Brahms' *First Symphony*. Those music lovers who have refrained from purchasing Stokowski's re-recording of this set, because of its highly personalized reading, will undoubtedly want this recording. Walter is justly famed for his readings of Brahms, as his performances of the *Fourth* and *Third Symphonies* in Victor albums M-242 and M-341 will prove.

* * * *

Speaking of Brahms, it is good news to read that Beecham has recorded his dramatically significant *Tragic Overture*.

Giesecking and Grieg

Walter Giesecking, who recently arrived in America for an extended concert tour, continues his series of concerto contributions to the phonograph with a recording of Grieg's *Concerto in A minor*. As in his recent concerto recordings, the pianist is assisted by the State Opera Company of Berlin under the direction of Hans Rosbaud.

Schubert - Liszt

Sir Henry Wood continues his series of recordings with a performance of Liszt's arrangement for piano and orchestra of Schubert's *Wanderer Fantasy* with Clifford Curzon at the piano and the Queen's Hall Orchestra.

Beethoven's Fifth

Beethoven's *Fifth Symphony* has been recorded over a dozen times. The latest version of this work to be released is by Willem Mengelberg and his Concertgebouw Orchestra of Amsterdam. It is released by Telefunken in Germany on their discs Nos. SK2210 to SK2212.

The Complete Discography of Bix Beiderbecke

PART II

By WARREN W. SCHOLL

BEFORE dealing with the Victor and Columbia appearances made by Bix, I would like to add to my previous list two Parlophone titles recorded by the Trumbauer gang, never issued in this country. Parlophone in 1929 was the English equivalent of Okeh and it was under this label that *No One Can Take Your Place* (Parlophone R 840) and *Japanese Sandman* (R-1276) by the Trumbauer group were released. Although there is very little by Bix on *Japanese Sandman*, he is to be heard for 16 bars of solo work on the first title.

The first two selections made by the Jean Goldkette band featuring Bix, Tram and the boys were *Idolizing* and *Hush-a-bye* (Victor 20270) released in the fall of 1926. Only feature in *Idolizing* is Bix's near straight interpretation of the verse and Eddie Lang's single string guitar accompaniment during an "Icky" vocal refrain. Reverse is an even schmaltzier waltz whose interest is nil.

As was stated last month the majority of Goldkette Victor titles were woefully commercial, excepting four numbers which already have been salvaged for re-issue during the past year. Titles of those tunes selected for re-issue included *Clementine* and *My Pretty Girl* (new catalog number Victor 25283) and *I'm Gonna Meet My Sweetie Now* and *Slow River* (new catalog number 25354). The first coupling represents the two best numbers ever recorded for Victor by this great band. Bix takes an entire chorus on *Clementine* and leads the brass trio in a typical chorus on *My Pretty Girl*. Jimmy Dorsey, Frankie Trumbauer, Venuti and Bix all divide solo honors on the second re-issue of *Slow River* and *I'm Gonna Meet My Sweetie*. I might also point out that the latter two titles have been pressed from previously unused masters, which means that all the hot improvised solos are decidedly different from those occurring on the originals.

Following is the complete list of all the Goldkette titles recorded for Victor between

October 1926 and September 1927 when the band was at the height of its career:

20270—*Idolizing* and *Hush-a-Bye*, both recorded October 12, 1926.

20273—*Sunday* and *I'd Rather Be the Girl in Your Arms*, both recorded October 15th, 1926.

20300—*Just One More Kiss*, recorded October 15th, 1926. Released only in California with not one hot solo in entire arrangement.

20466—*I'm Looking Over a Four-Leaf Clover*, recorded January 28, 1927. Bix leads grandly during closing chorus.

20469—*Proud of a Baby Like You*, recorded January 31, 1927. Released only in California. Features 16 bars of Bix in final chorus, but otherwise is intolerable.

20471—*Hoosier Sweetheart*, recorded January 31, 1927. Half chorus of brass ensemble with Bix in the foreground feature of last chorus. Modern Bill Challis arrangement.

20493—*Sunny Disposish*, recorded February 3, 1927. Not hot solos by anyone.

20472—*Look at the World and Smile*, waxed February 1, 1927. Features 16 bars of Venuti-Lang.

20491—*A Lane in Spain*, recorded February 3, 1927, features 16 bars of Venuti only.

20588—*My Pretty Girl* and *Cover Me Up With Sunshine*, both recorded February 1, 1927. Second title could easily have been played by a high school band.

20675—*I'm Gonna Meet My Sweetie Now*, recorded January 31, 1927 — re-issue.

20926—*Slow River*, recorded May 6, 1927 — re-issue.

20891—*Blue River*, recorded September 15, 1927. Only hot solo consists of 8 bars by Tram.

20994—*Clementine*, recorded September 15, 1927 — re-issue — Last of the series.

I know the swing fans will be delighted to learn that the Goldkette band did record two excellent hot numbers called *Play It Red* (waxed May 23, 1927) and *Stampede* (recorded Feb. 1, 1927) which were never released by Victor. However, since no metal

parts are known to be existant today, there is little likelihood of either number being released in the future, a fact that ought to dampen effectively any enthusiasm already prompted by the preceding statement.

Next let us take survey of those recordings of the 1928-29 Paul Whiteman band, where Bix was featured briefly or otherwise. When Bix, Tram and the other boys left Goldkette in September 1927, they drifted into Paul Whiteman's orchestra and in November 1927 they played their first recording engagement with the group. Result of this session was a concert version of *Washboard Blues* (Victor 35877 - currently reissued No. 36186) (arranged by Bill Challis and today a classic of its kind) *Changes* and *Mary* (21103). Between November 1927 and April 1928 Whiteman used Bix on many of his recordings issued under his first Victor contract. Following is the complete list of Whiteman Victor titles where Bix is featured for eight bars or more:

35877—*Washboard Blues*, recorded November 18, 1927.

21103—*Mary* and *Changes*. Waxed November 23/25, 1927.

21214—*Lonely Melody*. Waxed January 4, 1928.

21228—*Smile*, recorded January 4, 1928. Ensemble work only.

21240—*Back in Your Own Back Yard*, January 28, 1928. Excellent Challis arr.

21274—*From Monday On* (Feb. 28) and *Mississippi Mud* (Feb. 18, 1928).

21301—*Coquette* (March 2, 1928). Ensemble work only.

21338—*When* (March 12, 1928).

21389—*My Pet* (April 22, 1928). Ensemble work only.

21398—*You Took Advantage of Me* (April 25, 1928 — actually last by Whiteman under this contract).

21438—*Louisiana* (April 23rd).

21464—*Sugar* (Feb. 28th) and *There Aint No Sweet Man* (Feb. 8, 1928).

24078—*San* (recorded Jan. 12, 1928 and not issued till December 1932).

24105—*Love Nest* (recorded Feb. 10, 1928 and not issued till December 1932).

35912—Selections from *Showboat* (March 1, 1928).

35934—Part three of *Metropolis* (March 14, 1928).

25238—*Dardanella* (recorded Feb. 9, 1928). Discovered by the writer in fall of 1935 and released for the first time anywhere in March, 1936. Features full chorus of Bix in one of Bill Challis's most famous arrangements.

HMV-B5509—*Lovable* (March 15, 1928). Never released domestically.

Forget-Me-Not (April 22, 1928). Unissued to date, but may be released sometime next year. Features 16 bars of muted cornet by Bix.

Fortunately for the collector, Victor retained many masters on these Whiteman titles so that it was possible last year for the writer to compile a Beiderbecke memorial album for this company featuring not only the best available Whiteman titles but also employing masters other than those that were originally used. The Bix Beiderbecke memorial album featured nine selections that were pressed up from masters that had been held in reserve all these years, and three additional titles identical with their originals. Following are the Whiteman titles reissued in the album from different mats:

25366—*Lonely Melody* and *Mississippi Mud*; 25367—*San* and *When* (same as original); 25368—*Sugar* and *From Monday On*; 25369—*Louisiana* and *You Took Advantage* (latter same as original); 25370—*Changes*.

Last month two more vintage Whiteman discs were reissued featuring Bix in varying degrees — *Coquette* and *There Ain't No Man Worth the Salt of My Tears* (Victor 25675). Here again alternate masters were called in to action for the current pressing.

In May 1928 the Whiteman band signed up with Columbia Phonograph Company and for the next year Bix was featured on several famous Whiteman arrangements. Very few of the Whiteman Columbia titles are available today because of an almost complete lack of enthusiasm for this type of music on the part of present officials. That a recording like *Sweet Sue* by Whiteman should not be in current catalogs is unpardonable in view of the fact that one of Bix's best recorded hot solos is to be heard in this famous disc. At any rate, here is the complete list of Whiteman Columbia titles featuring Bix for 8 bars or more:

1441—*Because My Baby Don't Mean Maybe Now* — 32 bars of Bix — Good chorus by Crosby.

1444—*Taint So Honey, Taint So* and *That's My Weakness Now* — first side represents Whiteman's band at its best. Especially Bix in his repeat verse.

1478—*Felix the Cat* — Satterfield arr. with 16 bars of Bix and 8 bars of Trumbauer.

1491—*Oh You Have No Idea*. Bix in ensemble only and *Georgie Porgie*.

1496—*I'd Rather Cry Over You* — Bix in lead for brief bit. Hayton arr., and *Is It Gonna Be Long Now*.

1505—*Out O Town Gal*. Just 8 bars of Bix.

1822—*When My Dreams Come True* and *Reaching for Someone*.

1877—*I'm in Seventh Heaven*.

1945—*China Boy* and *Oh Miss Hanah* — Last coupling by Whiteman with Bix. Released September 1929.

Concert Series (12-inch)

50068—*My Melancholy Baby*. Bix torrid in accompaniment to vocal by Skin Young.

50095—*Gypsy* — 32 bars of Bix in the closing chorus.

50103—*Sweet Sue*. Special chorus by Bix using derby over bell of his instrument.

(50140) Second movement from Gershwin *Piano Concerto* — Bix playing the *Blues* movement.

Bix retired permanently from the Whiteman organization in the fall of 1929 and it was not till May 1930 that he made a further appearance in a recording studio. He never did play regularly with any bands and his Victor recording appearances of mid-1930 were among his last. Here is a summary of Bix's farewell recorded performances:

May 15, 1930—*Barnacle Bill the Sailor*, and *Rockin' Chair*, with Hoagy Carmichael's orchestra.

September 8, 1930—*I'll Be a Friend With Pleasure*, *I Don't Mind Walkin' in the Rain*, and *Deep Down South*, Bix and his own orchestra.

September 15, 1930 — *Georgia on My Mind*, *One Night in Havana* and *Bessie Couldn't Help It*, all by Hoagy Carmichael's orchestra.

November 20, 1930—*Lazy Rizer* and *Just Forget*, by Carmichael's orchestra.

Victor V38139—*Barnacle Bill* (reissued in Bix album 25371) and *Rockin' Chair* (reissued recently Victor (25494)).

23008—*I'll Be a Friend with Pleasure* and *I Don't Mind Walkin' in the Rain*.

23018—*Deep Down South* (reissued in Bix album — No. 25370).

23013—*Georgia on My Mind* and *One Night in Havana* (first side reissued (25494)).

23034—*Lazy River* and *Just Forget* (latter side a hopeless waltz).

22864—*Bessie Couldn't Help It* (reissued in album — No. 25371).

There are still a few isolated recordings featuring Bix, most of which were made for obscure record companies. The most classic

example of this is to be found in the case of the *Chicago Looper's* three *Perfect* selections. This nom-de-plume was used to disguise a group consisting of Bix, Trumbauer, Vic Ber-ton, Carl Kress, Art Schutt and a well known clarinetist. Already the Hot Record Society reissued the near-legendary *Three Blind Mice* using two different masters back to back. Original number of this title was *Perfect* 14910 and its companion piece was *Chlorinda*. The third member made at the same session was *I'm More Than Satisfied* (14905) but like *Chlorinda* this is marred by a stilted vocal quartet chorus.

Under the alias *Broadway Bellhops*, Bix and Trumbauer made a single appearance with a Sam Lanin group under the *Harmony* banner, playing *There Aint No Land Like Dixieland*, and *There's a Cradle in Caroline* (*Harmony* 504). This is quite a collector's item because it has been only recently that fans have been informed as to its existence. Both the numbers by the *Broadway Bellhops* and *Chicago Loopers* date from the 1927 period when both Bix and Trumbauer were still with Jean Goldkette.

According to Charles Delauney's excellent *Hot Discography*, Bix made a single appearance with Mills' Hotsy Totsy Gang, playing *Since You Went Away* on a Brunswick (4122) recording. Since the writer has not been able to verify this personally, information is hereby relayed to readers only on the say-so of a fellow critic.

All of which brings us right back to the period when Bix recorded as a member of the Original Wolverines. During the years 1923-1925, Bix made several appearances with this group under the Gennett label, in addition to his recordings with a few jam bands organized for recording purposes only. Following are the titles Bix did with the Original Wolverines:

5408—*Jazz Me Blues* and *Fidgety Feet* — first selection features prominent cornet.

5453—*Copenhagen*, and *Oh Baby*.

5454—*Susie* and *Riverboat Shuffle* — Bix does his best work with Wolverines in the latter selection.

Lazy Daddy, and *Sensation* — typical Dixieland with very little solo feature.

Royal Garden Blues, and *I Need Some Pettin'*.

Ostrich Walk, and *Wolverine Blues*.

5565—*Tia Juana*, and *Big Boy*. Latter title features exciting Bix cornet solo and also

(Kindly turn to Page 276)

Record Notes and Reviews

Reviewers in This Issue: NATHAN BRODER, A. P. DE WEESE, PAUL GIRARD,

PHILIP MILLER, and PETER HUGH REED

ORCHESTRA

MIASKOWSKY: *Sinfonietta*, Op. 32, No. 2; C. P. E. BACH: *Symphony No. 3, in C Major*; ARENSKY: *Variations on a Theme by Tchaikowsky*; and SIBELIUS: *Canzonetta*, Op. 62a; played by NBC String Symphony Orchestra, direction Frank Black. Victor M-390, seven discs, price \$10.50.

THE appearance of an American string ensemble on records is a heartening portent, for it may mean that we shall not have to depend, for symphonic music written for string combinations, upon imported recordings or the rare discs of music for strings made by the large symphonic organizations.

The present album is a good start, for at least two of the compositions contained therein, occupying five of the seven records, are well worth owning. These are the Bach symphony and the Miaskowsky *Sinfonietta*.

The symphony by C. P. E. Bach is the third of a set of six written by Johann Sebastian's illustrious son in 1773. Although the historical position of its composer's music is that of a link between the polyphonic style associated with his father and the predominantly homophonic type of music favored by Haydn and Mozart, this composition is written in the latter style. As regards its musical content, the opening *Allegro* is a brilliant, broad-lined movement, with rugged unison passages. The romantic mood of the wonderfully expressive *Adagio* of this pre-classic work renders the commonly applied distinction between "Classic" and "Romantic" schools meaningless. This deeply felt *Adagio* is reminiscent in mood of that little gem of the piano literature known to most pianists in a doctored arrangement as the *Andante espressivo*, which was written by this same Philipp Emanuel Bach a year after the composition of our symphony. The final *Allegretto* breathes a healthy gayety not unmixed with plaintive tints. The three move-

ments are played without pause. The first and last have a masculine dignity, the *Adagio* is sheer poetry, and the technique revealed in the whole work is that of a resourceful, and in the slow movement deeply inspired, master.

Sinfonietta means a little symphony; yet no two little symphonies written for the same combination of instruments could be less alike than Bach's and Miaskowsky's. Ten or fifteen years ago, when Sibelius was still only a remote star on the American musical horizon, the name of Miaskowsky was whispered around as the white hope of the symphony. Several of his big works have been played here since that time but the musical public has chosen to clasp to its bosom the symphonies of the mighty Finn. Yet Miaskowsky has much to offer, and the *Sinfonietta* is an interesting sample of his style.

The outer form of this work is patterned after that of the "Classical" symphony: there is a first movement in sonata form; a theme and variations, with *concertante* solo instruments in the manner of Haydn; and a final *Presto*. But the musical material cast into these molds and its treatment are pure Miaskowsky. The first movement, for example, contains two strongly contrasted subjects—the first a grim, forbidding motive, and the second a lush *cantabile melody*, first sung by a solo violin. These two subjects are never really developed, not even in the "development" section; they are only repeated. But their repetitions are varied so cunningly, harmonically and dynamically, that interest is sustained to the last note. By the way, the author of the notes furnished with the set is quite wrong when he says that the "prevailing tonality" of the movement is D major. The fundamental key is plainly B minor: the movement begins and ends in B minor, and while the second subject is in D major in the exposition, it returns conventionally enough in the expected tonality — B major — in the recapitulation.

The Arensky variations, based on a Tschai-kowsky song, form an innocuous work which often overflows into the realm of salon music. The Sibelius *Canzonetta* is a melodious bit, pleasant and unpretentious.

The NBC String Symphony Orchestra, judged by these records, appears to be a well drilled ensemble, with a firm, full tone, led by talented first-desk men and directed by a capable conductor. If their phrasing is sometimes lacking in nuance and their tone in *forte* passages seems occasionally a little brusque, these minor deficiencies are more than compensated for by precision in attack and release, good intonation, and the prevailing clarity and singing quality of their performances here.

Although a reviewer should concern himself primarily with the contents of an album, I may perhaps be permitted a few words about the format of this one. The spine of the album bears the cryptic legend "Program No. 1" and nothing else. On the front cover we find listed the contents of the album but still no hint about the identity of the performers. Presumably the set is intended as a typical NBC String Symphony program, but if that is so surely the Bach symphony should be first and not the Mias-kowsky. Something like this must have been in the minds of the Victor people, for we find in the notes on the Bach symphony, the *second* item in the notes as in the album, the following: "The Symphony No. 3 in C major, which Mr. Black has chosen as the opening work in his first NBC String Symphony Victor-record program . . ."

We are glad to welcome Mr. Black and the NBC String Symphony to the record lists. There is a great deal of interesting music written for such an ensemble that is not yet recorded. The symphonies of the Mannheim and Viennese composers of the third quarter of the 18th century offer a particularly rich field that has scarcely been touched. And may we hope for the rest of the C. P. E. Bach set in a future album?

—N. B.

* * * *

CERTANI: *Leggenda delle Dolomiti*; played by the Milan Symphony Orchestra, direction of Adriano Ariani. Columbia disc, No. 69030-D, price \$1.50.

THOSE to whom a new composer's name is an invitation rather than a threat will enjoy Columbia's new policy of raking the foreign catalogues for the works of musi-

cians entirely unknown in this country. If these compositions do not turn out to be masterpieces of the first order, no one will be especially disappointed: if on the other hand they prove to be worth more than one hearing, we can enjoy a pleasant surprise. This latest importation from Italy will certainly repay investigation, even if it does not set the world on fire.

Of Antonio Certani I can learn little, save that he was born in 1879, attended the conservatory in his native Bologna, and has won distinction both as a cellist and as a composer. Obviously, he has a way with the orchestra, and knows how to write program music which is descriptive without attempting to be too graphic. His *Leggenda delle Dolomiti* is based upon a poem of the same name by Carlo Zangarini, the story of which is somewhat as follows:

The young sire of Ladinia was out hunting in the Dolomites. Becoming separated from his companions who were chasing a bear down the valley, he lay down to sleep. In his dream he was carried up to the moon, where he met a beautiful white princess, whom he wooed and brought back to earth with him. But she, unaccustomed to the life here, languished and sighed for the moon. So the sire went back into the mountains and called upon the dwarfs for aid. They wove a white veil out of the moonbeams, and spread a silver cobweb over the mountain, the light of which restored the princess to health. Then at sunset they shot golden arrows which caused the mountain to burn. This accounts for the beauty of the Dolomites.

The Milan Symphony gives a good account of itself in this fanciful music, and the conductor, Adriano Ariani (another new name) seems completely in his element. The recording is excellent.

—P. M.

* * * *

DELIUS: *Paris, A Night Piece*; *Eventyr, Once Upon a Time*; *Koanga*, Closing Scene; and *Hassan, Interlude and Serenade*; played by London Philharmonic Orchestra, direction Sir Thomas Beecham. *Queen of My Heart*, and *Love's Philosophy* (two songs); sung by Heddle Nash. Volume One of the Delius Society. Columbia Set No. 305, seven discs, price \$14.00.

THIS set, first issued in England in the early part of 1935, has been available before now on importation only. Like all society issues, it was brought forward and

sold as a single unit; and this restriction, I believe, holds good on the domestic repressing of the recordings. In other words, one has to buy the whole set whether one likes all the works contained therein or not. At this time it might be well to say that the protests of music lovers against this system of re-releasing society issues are not only in order, but justified; however, in all justice to the domestic companies, I want to state that this arrangement is not their idea but is fostered upon them by the sponsors of society issues in England.

Having reviewed this set when it first came out, and feeling that my regard for it has not altered to any great extent, I can only repeat myself in my summations here.

Paris is a tone poem of an uncertain order. It does not represent the greater Delius. In it, he seems to be groping for something which is not quite attained. Yet *Paris* has its definite value in our ultimate appreciation of Delius. Beecham views it as a connecting link, I have been told, between the younger, immature Delius and later, essential Delius. I am inclined to accept this view and I still think that *Paris* may well serve as an introduction to Delius for those who are unfamiliar with his orchestral music.

Paris is not a tone poem in the accepted sense of the word (in the Straussian sense, for example); it was written to convey recollections of the impressions that the city made upon the composer. Heseltine, in his book on Delius, says: "for Delius, Paris is not so much the capital city of France as a corner of his own soul, a chapter of his own memories. The superficialities of *La Vie Parisienne* have been dealt with by Offenbach, the trifler, and Charpentier, the vulgarian, with whom Delius would disdain competition." Of *Paris*, one English critic has said: "it is the most easily comprehended of Delius' important orchestral works, when it enters among other composers' works it demands the smallest effort of adjustment."

Paris was written in 1899, four years before *Sea Drift* and eight and nine years before *Brigg Fair* and *In a Summer Garden*.

Eventyr is a tone poem, or fantasy, written by Delius in 1921. This work, inspired by a collection of Norwegian folk-tales, depicts a phantom world, peopled with hobgoblins, trolls, and other eerie creatures.

There is no program, however. Delius has, in my estimation, admirably realized in music the fantasy of his subject. The compo-

sition has the verve and vigor one would attribute to a young man (the composer was fifty-eight when he wrote it). It is doubtful whether anyone unfamiliar with Delius and his idiom will comprehend at a first hearing what he set out to do in this tone poem. Delius was given to bringing forward six or seven themes in as many pages and developing them in a manner which, because it was not conventional or traditional, many critics have found unconvincing. Not only *Eventyr*, but also *Paris*, is constructed in this manner. If one does not admire improvisation one is not apt to appreciate Delius, for he was fundamentally an improviser.

As regards the scene from *Koanga*, it has been said that Dvorak was the first European composer to recognize "in the folk music of the Southern Negroes a rich store of inspiration." This is untrue. Delius was the first European composer to be inspired by our Negro folk-music. In 1884, he came to Florida, where he made a study of the Negro improvisations that he heard. Later he recalled the moods of Negro songs as well as their harmonies and incorporated them in the pages of his great choral work, *Appalachia*, and in his opera *Koanga*. The haunting, melancholy note sounded in the Epilogue from this opera, which Beecham has selected for recording, is of Negro origin.

The *Serenade* from the incidental music which Delius wrote for Flecker's play *Hassan* is a musical cameo. I believe it has been unjustly disparaged by musical sophisticates.

The songs included here are not Delius' best. They do not enhance Shelley's sentimental verses.

The recording of all the above has been admirably realized. Beecham interprets this music with especial regard, for he is one of Delius' staunchest admirers.

—P. H. R.

* * * *

FAURE: *Elégie*; played by the Boston Symphony Orchestra, with cello solo by Jean Bedetti, direction of Serge Koussevitzky. Victor disc, No. 14577, price \$2.00.

WHEN the Boston Symphony Orchestra gave a concert in memory of Gabriel Fauré on December 5, 1925, the solo cellist, Mr. Jean Bedetti, played this *Elégie*. After twelve years, it seems, Mr. Koussevitzky has not forgotten that performance, for here it is again in what gives every evidence of being a brand new recording.

This music is so resigned, so pregnant with sadness, and at the same time so frankly melodious, that it is difficult at first hearing to grasp its real significance. For with all its evident simplicity, the *Elégie* is put together with such craftsmanship that its emotionalism seems to deepen and grow with familiarity. This, to be sure, is characteristic of Fauré, though at first glance this work seems perhaps more ingenuous than some of his more important compositions.

The *Elégie*, *Op. 24*, was originally written in 1883, for cello and piano, but Fauré himself later orchestrated it; thus its present garb is not only effective but authentic. It is interesting to note, too, as throwing some light on this composer's attitude toward arrangements, that he was personally responsible also for a transcription of the *Elégie* for violin and piano. Like Bach, he was not above adapting his music to suit the requirements of some special occasion or performance. This would seem a justification for transcriptions generally, though it is hardly an excuse for most of the meddling that passes under this name.

The *Elégie* has been recorded several times before, notably by Maréchal and by Suggia, but most, if not all of these recordings have passed into that alarmingly vast company of withdrawn discs. If I am not mistaken this is the first time it has been done for us with orchestra, and I like the work played in this way. For here the cello assumes the role of featured instrument rather than accompanied virtuoso. Perhaps on this disc we are given just a little too much of Mr. Bedetti, though there is little to criticize in his expressive performance. The review copy has that code-like surface click which used to be so familiar some years ago, but which is happily nearly forgotten today.

—P. M.

* * * *

JAUBERT: *Ballade*; played by the Lamoureux Orchestra, direction of Maurice Jaubert. Columbia disc, No. 6901G-D, price \$1.50.

WHO is Maurice Jaubert? The question is forced upon us by this latest Columbia release. I have not been very successful in my efforts to probe the mystery. I have learned only that he is a young French composer (too young, apparently, for inclusion in the last French edition of Riemann's *Lexicon*) whose works are performed from time to time in Paris, and one who is accustomed

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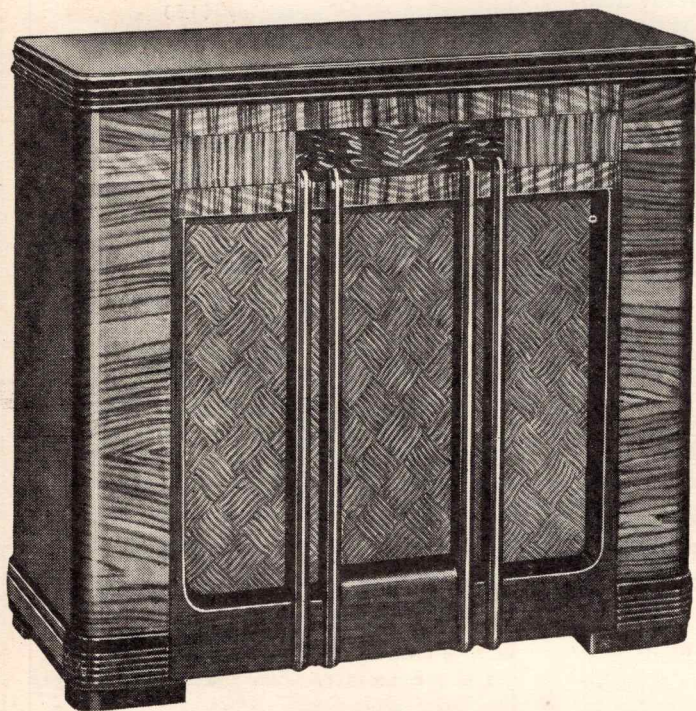
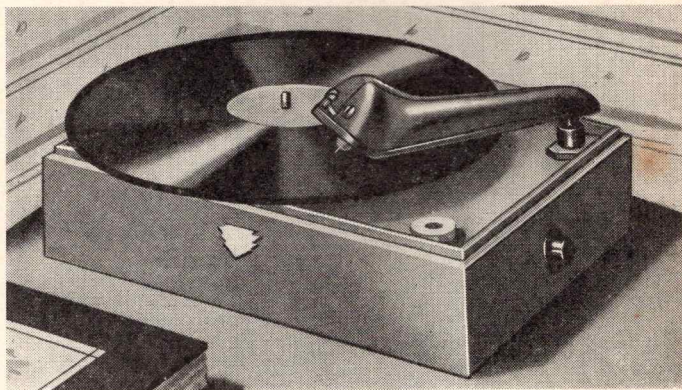
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Canzonetta (Sibelius, Op. 62a)



SINGING tone rarely heard in a chamber orchestra has brought to the NBC String Symphony a wide following of discerning and enthusiastic radio listeners. Critics and music lovers are lauding Mr. Frank Black, for his direction of this exceptionally fine group. It is therefore of extreme interest that Mr. Black and the NBC String Symphony have made a Victor Higher Fidelity Recording of four works, chosen for contrast in types as well as for their importance and beauty. This Album plays for approximately an hour. Victor Album M-390, price \$10.50.

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to receive respectful and often laudatory reviews whenever he produces something new. But who he is, when he was born or from whence he comes remain mysterious.

This recording, which introduces him to the American musical public, was brought out in France in 1935. While the *Ballade* does not reveal any striking individuality, it must be conceded that its composer is a clever craftsman who understands not only how to build a climax, but how to orchestrate his music. The opening conveys at once a portentous atmosphere which is not dispelled throughout the work, and the thematic material (melodies of a Pucciniesque orientalism) is effectively developed on the first record face. The second side is a frenzied dance movement, perhaps, if we but knew the story of this *Ballade*, connected with some ritual. All this is excellent fare for the musically young, its principal weakness, perhaps, being its composer's facility.

Save for a slip or two in the orchestral playing, the record does credit to M. Jaubert as a conductor, and the reproduction is entirely adequate.

—P. M.

* * * *

LISZT: *Les Préludes*; played by the Grand Orchestre Philharmonique, Paris, direction Selmar Meyrowitz. Columbia set X-82, two discs, price \$3.25.

THE popularity of Liszt's *Les Préludes* may be traced in part to the sentiment of the poem upon which it is based. This poem, by Lamartine, concerns itself with meditations on life. It is printed as a preface to the score. Few people today know that this work was originally the overture to an uncompleted choral work; Liszt later revised the overture and published it as a symphonic poem. It has been wisely said that since the music preceded the poem, the listener is not compelled to be guided by the verses for his enjoyment of the music, which is quite self-sufficient. This observation is one with which we heartily concur, although it has been our experience with those who admire the music to find them otherwise minded.

A new recording of this work was due, as a continuation of the recent re-recordings of popular symphonic compositions. *Les Préludes* has been recorded many times; at present there are six recordings of this work available.

Meyrowitz realizes the spirit of the work in a wholly admirable manner, giving a

strongly etched reading which eschews the stress of sentiment.

Of the previously issued recordings of this work, Mengelberg's has always been considered the finest; next to it I would place Albert Coates' performance. Mengelberg achieves more contrast than Meyrowitz does, for example, in the latter part of the first section, *Moods of Spring and Love* (first half of second side of recording), and again in the third section, *Comforts of Love* (third side of recording). Here too the Hollander's shaping of the music has more nuance. Of course, Mengelberg has the better orchestra. The Paris Philharmonic can in no way be compared to the Concertgebouw Orchestra of Amsterdam. The French orchestra, for example, does not have as fine a woodwind section, nor are its brasses comparable to those of the Amsterdam organization. It can be honestly said, however, that Meyrowitz has done more with the Paris Philharmonic than any other conductor who has led it for recordings.

As a recording, this new set has the edge on the Mengelberg version, for its highs and lows are more veritably reproduced. There is no overweighted bass; and, for another thing, the clarity of instrumental line is better attested. We recommend that all who admire this work hear these records. The recording of the percussion in the martial pomp of the finale is particularly remarkable.

—P. H. R.

* * * *

MOUSSORGSKY: *Excerpts from Boris Godounow* (freely transcribed by Leopold Stokowski); played by the Philadelphia Orchestra, direction Mr. Stokowski. Victor set M-391, three discs, price \$6.50.

IN recent years, there has been considerable dispute about the Rimsky-Korsakow re-orchestration and reformation of Moussorgsky's great operatic score, *Boris Godounow*. It is the Rimsky-Korsakow version of the opera which we hear in the theatre. Mr. Stokowski, in connection with this work, repeats the contentions of others when he says: "With generous intentions Rimsky-Korsakow tried to re-orchestrate and re-form *Boris*. Instead, he made something far from the spirit of Moussorgsky. The original orchestration of Moussorgsky shows clearly what he was trying to say, but sometimes he failed to express his musical conception, because he was inexperienced in the vast, subtle and highly differentiated world of the modern orchestra.

There are exceptions to this, notably the *Siege of Kazan* . . . Moussorgsky's score is full of inspired music of symphonic quality . . . "Mr. Stokowski goes on to explain that he has tried to go Rimsky-Korsakow, in so many words, one better in helping the orchestra, in his transcription, "more completely to say what Moussorgsky was aiming to express." It is an interesting statement; one that has been challenged before by several critics.

There is no question that Stokowski has fashioned an impressive, dramatically powerful score from Moussorgsky's music, yet the success of the whole thing as a symphonic synthesis would seem to us debatable. For there are moments, notably the Coronation scene, which effective as it is here, is empty and merely pompous without the coloring and pageantry of the stage picture.

However, no less a critic than Lawrence Gilman unreservedly endorses this score. He refers to it "as a free and unbroken dramatic symphony — with the Coronation scene ending the grandiose first movement; the siege of Kazan as a tumultuous *Scherzo*; the song of the Simpleton as a slow movement of piercing, compassionate beauty and expressiveness; the death scene as an *adagio lamentoso* finale." Mr. Gilman goes on to say that "nothing has been added to the instrumentation that does not help it to express Moussorgsky's obvious intentions; and the result is not only a masterpiece of fulfillment and recreation, but it is musically and dramatically overwhelming." There is no question that the playing of the orchestra, under Mr. Stokowski's direction, is superb. Whether one likes the score in its entirety or not one can, if one enjoys the multiple tonal qualities of a modern symphony, derive considerable satisfaction from this music. The recording here is so alive, so magnificently realistic that one is apt, when these records are reproduced from a fine phonograph, to forget that it is an orchestra in reproduction instead of one that we are listening to in the concert hall.

Mr. Stokowski is one of the most provocative figures in the musical world, for he is both a consummate musician and a musical "Barnum". There are those who set him up, like the annotator of the present set, as a high priest of music, and others who admire him with reservations. We are among the latter. There is no question, as the late H. T. Parker once said, that he "strikes the fire that gives vitality to the music and individuality to the performance," but his flare for showmanship frequently disturbs the equanimity of the

musical line. The individualizing force and quality of his performances are irrefutable, and, whether one agrees with him or not, inevitably impressive in a first performance. The sustainment of his performances in repetition is, of course, a matter of personal temperament and imagination on the part of the listener.

—P. H. R.

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JOHANN STRAUSS: *Tales from the Vienna Woods*; played by a Symphony Orchestra, direction of Bruno Walter. Columbia disc, No. 69029-D, price \$1.50.

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most promising one, and so I turned to this disc with the expectation of great things. Some of these things came off, but I must report modified enthusiasm for the recording as a whole. In a word, I missed the zither solo — which was hardly a surprise, since it is generally missing in performances of this work. There is something in the twang of that instrument which fits in so perfectly with the music of this waltz, that without the zither the waltz is hardly *Geschichten aus dem Wienerwald*. I like the way Bruno Walter builds the waltz up, and I like his sweep on the second side, but taken all in all I still prefer the Brunswick-Polydor version of Prüwer, who takes three sides to do and it plays the work complete.

However, I suppose that this is easily the best two-sided version to be had today, and to some its compactness may seem a great advantage. In the very early days of electrical recording Victor had a performance by Nathaniel Shilkret which included the zither, but now, I suppose, we get this feature only with Prüwer. The Walter recording does not sound particularly new, and lacks the expansiveness of Prüwer's, but it stands up pretty well for all that.

—P. M.

CONCERTO

LISZT: *Todtentanz (Dance of Death)*: A paraphrase of the "Dies Irae" for piano and orchestra; played by J. M. Sanroma with the Boston "Pops" Orchestra, direction Arthur Fiedler. Victor set M-392, two discs, price \$3.50.

FROM his twenty-fourth to his twenty-seventh year Liszt was in Pisa, Italy. There, he was inspired by a fresco entitled *The Triumph of Death* (attributed to Andrea Orcagna, the 16th-century painter) to write this brilliant work.

Orcagna's fresco is a sinister and forbidding picture. Death is a woman, in his interpretation, shrouded in black, bat-winged, dominating the center of an amazing assemblage of people of all walks of life, most of whom are "sweetly taking joy in their loves," while others are contemplating three dead kings, as yet not wholly corrupted in their tombs. Orcagna's fresco is "an amazing fantasy," with allegorical figures of demons and angels, "on the theme of death as the malevolent interpreter of human joys," as Lawrence Gilman says, "the scourger of human hearts, in contrast with the sweet ways and illusive security of Life . . ."

The *Todtentanz* is founded upon the plain-song sequence *Dies Irae*, which is part of the *Mass of the Dead* in the Roman Missal. Liszt's work is written in the form of variations on the sombre chant, which is given out at the beginning by the orchestra, then played as the theme by the piano, after which the composer freely paraphrases the tune.

Liszt has written a brilliant and thrilling dramatic work in his *Todtentanz*, one which has been widely praised. Huneker in his book on the composer, states: "to take this work lightly is to jest with values. The theme itself is far too great to be depreciated, and the treatments of it are marvelous."

Sanroma and Fiedler are an excellent team; their clear-cut, energetic styles co-ordinate well. Fiedler gives a forthright performance of the orchestral side of the score, one charged with appropriate exuberance and dramatic emphasis; and Sanroma plays the exacting piano part with digital dexterity and with fervor, if not always with complete assurance.

The recording here is brilliantly and realistically realized. The piano tone is exceptionally fine, and the orchestral effects are all clearly defined, even to the perfect reproduction of that generally illusive instrument in recording, the triangle.

—P. H. R.

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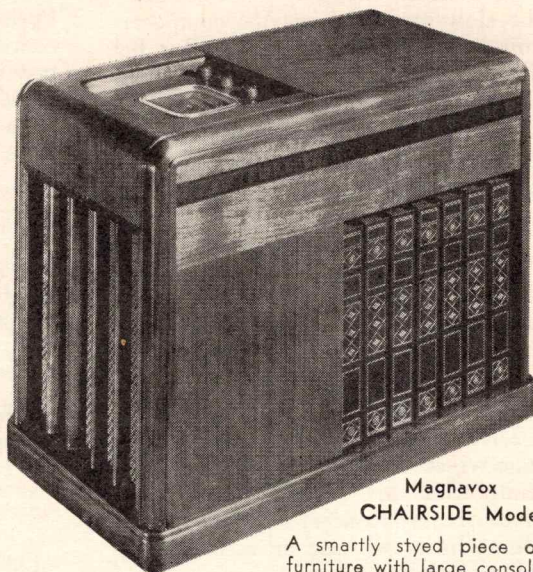
BEETHOVEN: *Quartet No. 16 in F major*, Opus 135; played by the Lener String Quartet. Columbia set No. 307, three discs, price \$5.00.

BEETHOVEN'S sixteenth and last string quartet lies closer in spirit to his *Serioso Quartet*, Opus 95, than to the four great quartets which just precede it. The opening movement shows no innovations, no modifications of the classical first-movement form. The heart of the work, as in his Opus 130 which owns the celebrated *Cavatina*, is the slow movement, which comes after the *Scherzo*, "a *Lied* phrase of simple and peaceful beauty."

Beethoven had not placed his finishing touches to his great *C minor Quartet* when he began the *F major*. This latter work, written during his final illness, does not reflect his condition. There are no problems either outlined or suggested in the music. "These having been exhausted in previous works are

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merely subjects of imaginative reminiscence," says Bekker. The peace and resignation of the slow section shows the composer could project himself beyond his body: he did not indulge in self-pity for his suffering.

There is only one implication in the quartet of Beethoven's disturbed state of mind and body: this is the strange question and answer which opens the slow introduction of the last movement — "Must it be?" — "It must be." What this meant to him no one has ever satisfactorily translated, and since, as Bekker says, these words "do not affect the spiritual verities revealed," we may forget them.

The Leners, in recent years, have not given a more satisfactory performance than this one. Their playing in the quicker movements has a vigor which we do not ordinarily associate with this ensemble, and their performance of the beautiful slow movement is the best we have ever had on records. The fact that the final bars of this exquisite *Lied* lack the requisite finer shading can be blamed on the recorders, we feel certain, rather than on the players.

The Busch Quartet also gave us a notable reading of this work, but unfortunately one in which the slow movement was taken at too slow a pace. The Leners have spaced this music more appropriately, and even though their first movement lacks the polish of the Busch's, one finds more lasting pleasure in their performance because of the veritability of their reading of the notable *adagio*. The recording is a vital one.

—P. H. R.

* * * *

POCHON: *Fantaisie Hebraique* (based on original ancient themes); played by the Stradivarius String Quartet. Columbia discs Nos. 17103-4, 10-inch, price \$2.00.

PPOCHON, the original second violinist of the celebrated Flonzaley Quartet and more recently with the Stradivarius, is an admirable musician. As a composer, he is best known for his transcriptions, made during his association with the Flonzaleys, of a group of folk songs for string quartet, which have been widely played. This composition of his, dating from 1930, is a strangely heterogeneous one. The quality of the work is uneven. The themes, chosen as much for contrast as character, are said to be authentic old Hebraic ones. We do not know their origin. The work, played as one movement, is in four sections — *moderato*, *scherzando*, *adagio* and *finale*.

The *adagio* section, all too short, is unquestionably the best part of the work; here Pochon achieves some particularly effective contrapuntal writing. The opening of the fantasy recalls Tschaikowsky. The music, at first seemingly Slavic in character, soon changes to a quasi-oriental mood. The dance-like *scherzando*, which follows, is in a similar vein, but of considerable less weight. The dark-hued lamentative section, next in line, which in our estimation should have been extended, might better have ended the work; for the finale, again a dance-like section, is trivial and banal, and has the unhappy effect of destroying the memory of the best pages of the work.

The Stradivarius' performance of this music is neatly turned, and the recording is a well balanced one.

—P. G.

* * * *

MALIPIERO: *Rispetti e Strambotti* (five sides); and RUBINSTEIN: *Passepied* (one side); performed by the Kreiner Quartet. Victor set M-397, three discs, price \$5.00.

OUR very good friends, the Kreiner Quartet, make a truly auspicious debut here on Victor red seal records. From the standpoint of performance, this is unquestionably, to our way of thinking, the finest first record release from an American chamber music ensemble. The choice of Malipiero's *Rispetti e Strambotti* for a first Victor release was governed in part by the Friends of Recorded Music's release to Victor of the Kreiner's performance which that society had pre-arranged to record.

Many writers on music contend that Malipiero is the greatest contemporary Italian composer. Be that as it may, there is no question that he is one of the most striking and forceful musical figures in present-day Italy. Much of his music we admire unreservedly, and this score falls into that category. The sequel to *Rispetti e Strambotti*, called *Stornelli e Ballati*, was recorded by the Poltronieri Quartet for the National Gramophonic Society several years ago, but it now out of print, so this work is the only representative one of the composer now on records.

Guido M. Gatti, the Italian critic, says that Malipiero is a "romantic in spirit, but classic in the sobriety of his technique, the clarity and transparency of his tone color, the integrity and reticence of his melodic line . . . On close examination Malipiero's music shows from his earliest compositions a per-

ceptible affinity with that of the dramatic composers of the 17th and 18th centuries — the same plasticity and the same firmness, the same refusal to surrender to over-lyricism." Malipiero does not elaborate his melodic lines but instead keeps them broad and sustained. And his harmonies are strong and richly colored, but never diffuse.

Regarding the present work, Malipiero says the title "has given occasion for numerous mistaken conceptions. Those who look for it in a dictionary will find the following definition there: The *Rispetti* is a kind of *octava* of the folk character, whose first verse is rhymed alternately, while the second contains successive rhymes. *Strambotti* are rustic love songs. Though these definitions may be applicable to poetry of this kind, still they cannot be applied in a literal sense to music. Besides the alternate and successive rhymes, the characteristics of old-Italian poetry also hold good for these kinds of versifying, and it is to these principally that I wished to adhere in this quartet." This definition of the composer is quite different from that given by the annotator of the set.

The quartet is in one connected movement but is sub-divided into twenty strophes or stanzas. The analysis as given in the notes that accompany the set is so completely at variance with the composer's ideas that we feel the latter should be given here. "Since the second half of the 18th century, the combination of two violins, a viola and a cello has determined a form of composition which since its birth has been classical, although the sonorous possibilities of the instruments which compose a string quartet are infinite and admit of escape from the atmosphere of chamber music to that of the open air in the country. The twenty stanzas which form this quartet are united one to another by a theme which almost resembles a *ritornello* but which is meant above all, to express the joy of one who loves to listen to the vibrations of the open strings and to intoxicate himself with their sounds. Each stanza in turn expresses some musical thought of a folk nature which can be materialized only by four instruments . . ." Hence, the "conflict between the frantic and often rough gaiety of the Renaissance world and the . . . inhibiting influence of the church," found in this work by the writer of the notes, would seem to be wholly irrelevant.

The Kreiner Quartet plays this most interesting work with authority and evident affection. Theirs is an organization which is distinguished for both technical brilliance

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Since the Malipiero takes only five sides in recording, the Kreiners have chosen for the remaining side a charming little piece, called *Passepied*, by Beryl Rubinstein, the gifted American pianist who is now director of the Institute of Music Art of Cleveland, Ohio.

—P. H. R.

KEYBOARD

ALBENIZ: *Cordoba*, No. 4 from *Cantos de Espana*; played by José Iturbi. Victor disc No. 1844, 10-inch, price \$1.50.

ITURBI has in recent years forsaken the piano for the orchestra, but it is as a pianist that we admire him whole-heartedly and not as a conductor. The exquisite nuance, the facile grace, the unobtrusive technical proficiency and the assurance that he brings to his pianistic artistry is sadly missing from his conductorial efforts.

Here, we have the first of a series of recordings—which we have been hearing about for many months—which Iturbi has made for Victor. The first is not an auspicious selection. It is one of the lesser piano pieces of Albéniz. Yet, Iturbi plays it with almost magical touch, evoking subtleties and harmonic colors which fascinate as well as delight. If only Victor Herbert had not taken the main theme of this piece and popularized it in his operetta, *Mlle. Modiste*, we might derive more pleasure from it. But the theme recalls Victor Herbert's sentimental effusion and makes it difficult for us to remember that this is its origin.

We shall look forward to more of the Albéniz pieces played by Mr. Iturbi, for they are rare evocations of Spanish popular music written by a true poet of the Iberian people.

The recording here is the best piano reproduction that Victor has given us (it is matched in the Liszt *Todtentanz* set) and should be heard by all those who discredit the ability of modern recording to reproduce ideally the piano.

—P. H. R.

* * * *

GOUNOD-LISZT: *Faust Waltz*; played by Egon Petri. Columbia 69031-D, price \$1.50

EGON PETRI rides this Liszt war-horse gallantly. As an example of piano play-

ing of the grand old style of virtuosity it would be hard to excel. Above all, the artist takes the offered opportunities to exploit the almost limitless resources of the piano, and in so doing shows his stupendous technique and his own ripe individual style.

The music is boldly and broadly projected. The tempi are vigorous and often excitingly impetuous. The tone, from the thundering bass chords to the highest and lightest treble arabesques, is clear and unforced. From a master's hands we hear how smooth and singing a legato can be, how even the scales and trills, and how crisp and pingy the staccati. As a study in varieties in touch this disc affords many invaluable models for any thoughtful piano student. The recording is remarkably good.

—A. P. D.

* * * *

BRAHMS: *Variations on a Theme by Paganini*, Op. 35; played by Egon Petri. Columbia Set No. X-80, two discs, price \$3.25.

THE twenty-four studies that Brahms composed on a theme by Paganini have long been a bugbear to pianists because of the formidable technical problems they present. But the variations happen also to be great music, so that for adequate interpretation they require not only a tremendous technique but also sound musicianship. Petri brings to his task a plentiful supply of both qualities. Horribly difficult variations like the first, second, and fourth of Book I are taken at breakneck speed (leaving, it is true, a scattering of wrong notes in the fourth), while more contemplative ones, like the eleventh of Book I and the fourth of Book II, are infused with their full share of poetry.

One may question certain phases of the interpretation, such as the sentimentalizing of the second half of Variation 4 in Book II on its repetition, where Petri arpeggiates the octaves (a favorite device of Paderewski's in similar circumstances), or the monochromatic treatment of the final *presto* of Book I, but in view of the splendid qualities of the performance as a whole, these are small matters.

The repeats are observed in some variations but not in others. In Book I, for example, Petri ignores the repeats in Variation 5, but not in 6; in 7, 8, 9 and 10, but not in 11; in the second part of 12 and in 14; but not in 13.

These variations were last recorded five or six years ago by Backhaus, whose recording has been highly praised. Not having heard the Backhaus set, the present reviewer is unable to compare the two interpretations. It seems safe to say, however, that the present set has at least the advantage of far more lifelike recording.

—N. B.

* * * * *

RUSSELL: *Song of the Basket Weaver*; and **DICKINSON:** *Berceuse*; played on the organ by Charles Courboin. Victor 14578, price \$2.00.

COURBOIN'S contribution this month again falls into the tid-bit class. Both selections are by well known American organists, and their conventional musical ideas are better suited to popular public programs than to the archives of record collectors. With so many of the greatest organ masterpieces still unrecorded we should welcome a more substantial repertoire from Courboin, music that would give a deeper and more lasting satisfaction.

Dickinson's *Berceuse* has an attractive melody in the lower register for clarinet. *The Song of the Basket Weaver*, from the

long familiar suite of *St. Lawrence Sketches*, calls for a nice variety in registration, but the recording is not precise enough to make the Philadelphia Wanamaker Organ much of an improvement over the general run of movie house instruments.

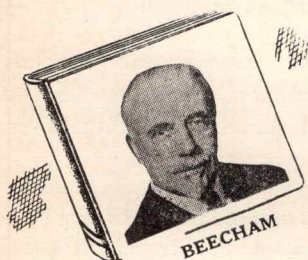
—A. P. D.

VIOLIN

BEETHOVEN: *Romance No. 2, in F major, Op. 50*; played by Albert Spalding, with piano accompaniment by André Benoist. Victor disc, No. 14579, price \$2.00.

BEETHOVEN'S two Romances for violin and orchestra can scarcely be included among that master's greater works, and of the two the second, in F major, is surely the less imposing. It is, however, a "grateful" piece for the violin, and the frankness of its melodies should make it a natural for lovers of such things as *Träumerei*, *Humoresque*, and the *Meditation from Thais*. Indeed, I suppose it is only its greater length which has kept it from sharing the popular affection showered upon these old favorites.

There can be little question that this *Romance* suffers by the reduction of the orches-



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tration to a piano accompaniment, and the playing of André Benoist can hardly be called poetic. He has a way, too, of making his entrance an instant behind Mr. Spalding, which emphasizes the already important enough virtuoso. As for Spalding himself, his suave and soulful playing does nothing to disturb the linked sweetness of the music. His recorded tone is full and vibrant.

This disc is evidently intended to fill the vacancy left in the Victor catalogue by the removal of the early version of Jacques Thibaud, which was also done with piano accompaniment. Most Beethoveners, I think, would have preferred a repressing of the HMV recording by Mischa Elman, who had the support of an orchestra directed by Lawrence Collingwood. There is also a Telefunken record of the *Romance*, on which the violinist is Georg Kulenkampff and the conductor Paul Kletzki.

—P. M.

* * * *

WIENIAWSKI: *Polonaise brillante, in D major, Op. 4*; and *Concerto No. 2 — Romance, Op. 22*; played by Nathan Milstein, with piano accompaniment by Leopold Mittmann. Columbia disc, 69032-D, price \$1.50.

THIS disc would seem to be a throw-back to the grand old days of the celebrity record, presenting as it does two war-horses calculated to show the prowess of a distinguished violinist. It need only be said, then, that neither the technical pitfalls of the *Polonaise brillante*, recorded here for the first time, nor the songful legato of the familiar and effective *Romance* hold any terrors for Mr. Milstein, and that the Columbia recording is all that it should be.

To be sure, both selections were intended by the composer to be played with orchestra, and Milstein is here supported as usual by his admirable and most appropriately named pianist, Mr. Mittmann. It is true, too, that the *Romance* is only one movement of a full-sized *Concerto*, and that the entire work is available in a superb recording by Heifetz. But what does this matter? The disc is very definitely intended for the admirers of Mr. Milstein.

—P. M.

GUITAR

TARREGA: *Tremolo Study (Recuerdos de la Alhambra)*; and *Preludes, No. 12, in A minor, No. 11, in D major, and No. 6, in B minor*; played by Julio Martinez Oyan-

guren, guitar. Columbia disc, No. 17100-D, price \$1.00.

WHEN the last Oyanguren record was released I took occasion to praise the healthy playing of this artist, somewhat at the expense of the more celebrated and rather more arty Segovia. Now the younger man challenges a direct comparison by bringing us one of the pieces which has been particularly identified with Segovia's name, and among the most popular items in that artist's recorded repertoire. This *Tremolo Study* of Tarrega is certainly not towering music, but it is an inoffensive piece of virtuosity which must be the despair of students of the instrument. Oyanguren takes the piece at a faster tempo than his colleague, paying less attention to the polishing up of the details. The result is a performance at once exciting and awe-inspiring.

The three *Preludes*, likewise by Tarrega, on the reverse are trifles superlatively done. On the whole, then, the disc shows a less imposing side of this composer than the last previous Oyanguren record, but it is worth having for the sake of the skillful and well-recorded playing.

—P. M.

VOCAL

BACH: Motet, *Jesu meine Freude*; sung by The Madrigal Singers, direction Lehman Engel. Gamut Masterset No. 1, three discs, price \$4.50.

THIS motet was composed by Bach in 1723 in Leipzig. It is one of the greater choral works of Bach, and the technical and interpretative problems it presents to performers would affright a more experienced ensemble than the Madrigal Singers. This group, however, comes off astonishingly well, under the circumstances. It cannot be said that the depths of the composition have been consistently sounded, or the full glory of the polyphony conveyed, but the performance shows evidence of careful preparation and intelligent study. This last is manifested in the understanding reproduction of Bach's tone-painting in such passages as *Ob es jetzt Gleich kracht und blitzt* ("If now together came Crash and flash") on side 2, and the bringing out of the hidden chorale melody in the alto part of the ninth movement (side 5). The intonation is frequently unsteady, however, and the feeling persists in many

passages that the singers are concentrating on the singing of notes and not on the musical embodiment of a profound spiritual experience. The recording is clear and quite lifelike.

—N. B.

* * * *

BIZET: *Pêcheurs de Perles, Au fond du temple sainte*; sung by Jose Luccioni and Pierre Deldi, and **DELIBES:** *Lakme, Sous le Dome Epais*; sung by Germaine Feraldy and Andree Bernadet. Columbia 9138-M, price \$1.50.

DRAWING on its French catalogue Columbia here couples two popular duets from standard French operas. The singers, Feraldy, Bernadet, Luccioni, and Deldi are all routined artists on the Parisian operatic stage who give competent, though in no way exceptional, performances.

The *Pearl Fishers* duet is an old favorite that has been often recorded. Near the beginning of Act I, it represents the scene where the old friends, Zurga and Nadir, are recalling the occasion when they had first seen and both immediately fallen in love with a beautiful priestess; fearing to jeopardize their friendship they had agreed never to see her again; now again they swear to be brothers for life. The music is melodious and dramatic, and Luccioni and Deldi sing it with fervor. This recording was a prize winning one in a recent "Grand Prix" contest in France.

The *Lakme* duet, occurring just after the opening hymn of Act I, depicts Lakme and her companion Mallika singing delightedly as they stroll through the tropical garden down to their moored boat. The record stops before we hear the echoing passages as they float down the stream. The music is a light and charming barcarolle. Feraldy and Bernadet sing crisply, but with little tonal warmth. Their voices do not record as faithfully as those of the men on the other side of the disc. This recording is a replacement of one previously withdrawn from the Columbia catalogue.

—A. P. D.

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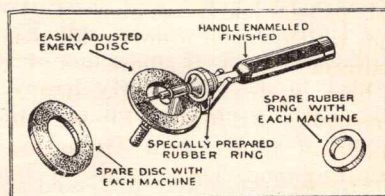
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(Continued on Page 271)

DON KOSAKEN; ONKEL PACHOM; IN DER SCHMIEDE (*Russian folksongs arranged by Serge Jaroff*); sung by Don Cossack Choir, direction of Serge Jaroff. Ten-inch Columbia disc, No. 4163-M, price \$1.00.

I SUPPOSE that it is characteristic of the Russians that their humor is always grim. One can hardly imagine a merry Cossack; and it was the dead seriousness of the members of this famous choir which impressed me most when I first heard them in Carnegie Hall several seasons ago. Even in the lightest and trickiest songs they sang, no one seemed to be particularly happy, and only the leader ever ventured to smile — and he only when taking his bows.

The three folksongs here presented are obviously not intended to be serious, yet the same magnificent military precision which characterizes all of the Don Cossacks' work, and the same lack of anything like heartiness are present on this disc just as I remember them at the concert. There are plenty of the famous Don Cossack effects — high falsetto tenors, deep rumbling basses, and even whistling — but there is no reason to believe that anyone is having a very good time about it.

I have been unable to get at the meaning of the *Don Cossack Song* or of the folksong called *Uncle Pachom*, but *In der Schmiede* represents a group of young blacksmiths singing about the village belle. It is all very Russian and very well done, and the recording is all that one could ask.

—P. M.

* * * *

FAURE: *Sérénade Toscane*; and *Clair de lune*; sung by Georges Thill, tenor, with piano accompaniment by Maurice Fauré. Ten-inch Columbia disc, No. 4164-M, price \$1.00.

TWO aspects of Fauré the song writer are represented on this disc. The *Sérénade Toscane* is an early work (Op. 3, No. 2), while the famous *Clair de lune* (Op. 46, No. 2) represents the composer's mature style.

The *Sérénade* is a setting of a poem by Romain Bussine, who also furnished the text for *Après un reve*, to which song it bears a certain subtle affinity. Not a great poem, the meaning of the *Tuscan serenade* is pretty well conveyed by the title — it is simply a summons to the beloved to wake up and let her lover in out of the cold. The musical set-

ting is quite straight, with a rippling figure running through the piano part, and we may miss the attention to details in the text which the composer would probably have bestowed upon it later in his life. Thill does the right thing by singing the song openly and unaffectedly.

Clair de lune, on the other hand, is one of the subtlest of all songs. The poem of Verlaine is an extremely ironic one, inspired as it was by the art of Watteau: "Your soul is a moonlight landscape, where charming masqueraders play the lute and sing sadly in their fantastic disguises. Singing in the minor mode of triumphant love and carefree life, they do not seem to believe in their happiness, and their song mingles with the moonlight — the calm, sad, beautiful moonlight which puts the birds to sleep in the trees and makes the great marble fountains to sob with ecstasy." The very important piano part is a quiet and passionless minuet, and the voice paints the poet's picture simply and coolly. I have said that this is one of the subtlest of songs, and it is also one of the most difficult. It is disappointing, however, to find the generally admirable Thill not quite comfortable in it. His first entrance lacks assurance, and a little further on he anticipates a phrase by nearly a beat. After that, though, he seems to strike his stride, and it is to his credit that he denies himself the usual big retard at the end. Of other available versions, I like the Odeon record by Ninon Vallin, except for the retard, and the HMV disc by Norena is very good but for the orchestral accompaniment. Thill's record is a well-balanced one.

—P. M.

* * * *

JANNEQUIN: *Le chant des oiseaux*; sung by Madrigal Singers, direction of Lehman Engel. Columbia disc, No. 9134-M, price \$1.50.

CLEMENT JANNEQUIN is one of the great enigmas of music, for though his importance can never be questioned, we know virtually nothing about the man. We do know that his was one of the most fertile imaginations in all music, and that he provided some of the earliest and at the same time some of the most effective examples of program and descriptive music. To find a man of his time (early sixteenth century) describing the Battle of Marignano in a madrigal is certainly surprising enough, but hardly less so is this "fantasie" built around the songs of the birds. "Wake up, sleeping hearts," he sings. "the god of love is calling you on this first day of May." Jannequin's madrigals are apt

to be long ones, and this is no exception. The twittering of the birds is delightful, and the characteristic cadence which closes each of the stanzas is a very beautiful one indeed.

If I have elsewhere criticized the Madrigal Singers for their tendency to choose recording material which has been used before, I must modify what I have said in this particular instance. *Le chant des oiseaux* is to be had as a part of the first volume of *L'Anthologie sonore*, but it is good to have it made available to a larger public by means of this single disc. Furthermore, this is easily the most satisfactory record yet to come from this group, having a good measure of that spirit of which one has always felt they were capable, but which they had not seemed previously quite to realize. The recording is excellent.

—P. M.

* * * *

ENGLISH MADRIGALS AND ONE ENGLISH FOLKSONG: MORLEY: *My bonnie lass she smileth*; FARMER: *Fair Phyllis I saw*; RAVENSCROFT: *Willy, prithee go to bed*; WHEELKES: *Hark all ye lovely saints*; DOWLAND: *Come again sweet love*; MORLEY: *Sing we and chant it*; MORLEY: *Now is the month of Maying*; VAUGHAN WILLIAMS (arr.): *The turtle dove*; sung by The Madrigal Singers, direction of Lehman Engel. Columbia set 306, three 10-inch discs, price \$3.00.

IF recorded madrigals were to achieve a vogue similar to that which reproduced harpsichord music has been enjoying during the last year or so, we might perhaps hope to get below the surface of the madrigal literature. As it is, every so often a new group in a new studio presents a series, and since each series is a fresh beginning, the sponsors never see fit to start where earlier efforts have left off, but instead take us back again to the beginning. At least three different groups have preceded the Madrigal Singers in various recording studios, and so with the present set we have four batches of overlapping material — and this in one of the richest fields in all music!

The question, then, is this: how does this new performance compare with those which have gone before, and how much of an improvement is the new recording? Of the four groups we must now consider there can be little doubt that the palm for singing must stay with the first to record — the English Singers as they were at the time of their first American successes. To many of us those

RECORD BUYERS' GUIDE

(Continued from Page 269)

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327 North Charles Street

BOSTON, Mass.
The Boston Music Company
116 Boylston Street

CAMBRIDGE, Mass.
Briggs and Briggs
1270 Massachusetts Avenue

MINNEAPOLIS, Minn.
Paul A. Schmitt Music Co.
77 South 8th Street

KANSAS CITY, Missouri
Jenkins Music Co.
1217 Walnut Street

ST. LOUIS, Missouri
Aeolian Co. of Missouri
1004 Olive Street

ST. LOUIS, Missouri
Scruggs - Vandervoort -
Barney

NEW YORK CITY
Center Music Store
RCA Bldg., Rockefeller Center

NEW YORK CITY
The Gramophone Shop
18 East 48th Street

NEW YORK CITY
Haynes - Griffin
373 Madison Ave., at 46th St.

NEW YORK CITY
G. Schirmer, Inc.
3 East 43rd Street

NEW YORK CITY
N. Y. Band Instrument Co.
111 East 14th Street

NEW YORK CITY
Rabson's Record Shop
100 West 56th Street

(Continued on Page 273)

early concerts of theirs were the beginning of our acquaintance with madrigal literature, and for sentimental as well as musical reasons the now aging records they made for Roycroft, and even earlier for HMV, are not likely to be discarded. The St. George Singers, with the advantages of somewhat later recording and the direction of the distinguished Dr. Fellowes himself, ranged from excellent to not very good, and the London Madrigal Group, who made two records for Victor only a couple of years ago, sang well without making a particularly pleasing sound.

In justice to Mr. Engel's singers, it should be pointed out that the problems with which they were faced were by no means the same as those which a smaller group has to overcome. With eighteen voices singing it is inevitable that clarity of tone and diction are more difficult to attain than with one voice only singing each part. And, too, there is apt to be a loss in rhythmic plasticity. When these difficulties are completely overcome by a choir the result is first-rate choral singing. The Madrigal Singers, from the beginning of their recorded career, have shown promise of really fine things, but it must be admitted again that, in spite of many admirable qualities, they have still to attain their goal. They still give the impression, to a certain degree at least, of performing something they have learned, instead of expressing an urge to sing.

Of the seven madrigals here presented only one is new to the wax — namely *Willy prithe go to bed*. In this rollicking song the melody and words are in the tenor voice, and very difficult to follow. With a little more prominence given to this part in the recording our pleasure in the music would have been greatly increased. *Come again sweet love* is also something of a novelty, since the previous recording is done in the version for solo voice and lute. Max Meili, who sings it as part of the recent HMV *Musique de la Renaissance* set, is so eloquent that the Madrigal Singers seem just a little tame. And more might have been made of the magnificent organ-like chord effects in this choral version.

Hark all ye lovely saints was one of the English Singers Roycroft series, but for some reason their recording was withdrawn long ago, so that this disc fills a definite gap. The rest are familiar. *My bonny lass she smileth* is certainly more pleasant tonally here than in the London Madrigal Group recording, though the words are harder to understand.

Fair Phyllis, done before by the St. George Singers, is taken at a brisker pace, but with less elasticity. The new *Sing we and chant it* is unquestionably superior to the St. George record, which suffered from bad intonation, and in recording at least it is better than the English Singers version. Both the English Singers and the London Madrigal Group have given us *Now is the month of Maying*, and the performing honors remain with the former choir.

There is a certain squareness about *The turtle dove* as sung in this album, which again leaves the English Singers the undisputed victors. Mr. Simon Rady, who does the solo part in a healthy and open baritone, suggests the West rather than England by the manner in which he pronounces his R's.

—P. M.

* * * *

SATIE: *Trois Mélodies* — 1. *Daphnéo*; 2. *La Statue de Bronze*; 3. *Le Chapelier*; sung by Jane Bathori, with Darius Milhaud at the piano; and POULENC: *Le Bestiaire*—1. *Le Dromadaire*, 2. *La chèvre du Tibet*; 3. *La Sauterelle*; 4. *La Dauphin*; 5. *L'Ecrevisse*; 6. *La Carpe*; sung by Claire Croiza, with Francis Poulenc at the piano. Columbia disc, No. 9132-M; price \$1.50.

SATIE and Poulenc on the same record! Here is delight for lovers of gallic wit, and a study in the development of this type of epigrammatic song so typical of modern France. And incidentally, for good measure, we have Darius Milhaud with us as accompanist in the Satie miniatures.

Of course, a knowledge of French is necessary for the full appreciation of these songs. Here is a case, surely, where the German custom of supplying a word sheet with each disc would be a vastly helpful thing. Space, of course, forbids my supplying the deficiency, but I will try at least to sketch the meaning of the words. The artists are the two high-priestesses of modern French song (rather dubiously called sopranos on the labels) both well-known for their sympathy and understanding. Of course the recording is not new, but the coupling is, and its inclusion in the American lists is a cause for gratitude.

The Satie songs, sung by Mme. Bathori, to whom the second is dedicated, are very difficult to translate, because of their idioms and plays upon words. *Daphnéo* (words by one M. God) is, in short, a pun, and therefore meaningless in English. *Le Statue de*

Bronze, with a text by Léon-Paul Fargue, tells of the frog in the game of Tonneau, who is tired of sitting with her mouth open as though she were about to pronounce some weighty word — she would rather join the other frogs singing and blowing bubbles in the moonlight. At noon the people feed her by throwing pennies down her throat, but this gives her no nourishment; and at evening the insects go to bed in her mouth. *Le Chapelier* (poem by René Chalput — dedicated to Igor Stravinsky) is our old friend the Mad Hatter from *Alice au pays des merveilles*. The Hatter is astonished to note that his watch is three days slow — in spite of the fact that he has always kept it greased with the very best butter! But he has dropt some bread crumbs into the wheels, so that it is no use dipping it into the tea — that won't make it go any faster.

From these little songs we pass on to the even briefer offerings of Poulenc. Where all is cleverness in Satie, Poulenc is a master of genuine satire. His word setting, too, rings more unequivocally true, and the little sketches (only one of them occupies more than a printed page) are loaded with meaning.

Le Bestiaire, ou Le cortège d'Orphée is one of those very French "natural history" cycles, with words by Guillaume Apollinaire. I. Don Pedro d'Alfaroubeira goes through the world with his four dromedaries, admiring. That is what I should like to do if I had four dromedaries. II. The hairs of that goat, and even the golden fleece for which Jason went to so much trouble, are not worth anything beside the hair with which I am in love. III. The little locust provided food for St. John — I want my verses to be like that: for the entertainment of better men. IV. The dolphins play in the sea, but the water is always bitter. Sometimes I am full of joy — but then life is cruel again. V. My happiness and I go like crabs — backwards! VI. The carps live a long time in the fish ponds. Has death forgotten you, melancholy fishes?

—P. M.

* * * *

VERDI: *Rigoletto*, *La Donna e Mobile*; and
PUCCINI: *Tosca*, *Recondita Armonia*;
sung by Jussi Bjoerling. Victor disc No.
4372, 10-inch, price \$1.50.

THE second American record of the much heralded Jussi Bjoerling brings two arias that practically every other tenor has already put on records, and Bjoerling's disc we

RECORD BUYERS' GUIDE

(Continued from Page 271)

NEW YORK CITY

Record Exchange
812 — 7th Ave. at 53rd St.

NEW YORK CITY

Harry Sultan's Record Shop
26 East 23rd Street

NEW YORK CITY

The Symphony Shop
251 West 42nd Street

NEW YORK CITY

Vesey Music Shop
67 Vesey Street

RICHMOND HILL, N. Y.

International Records Agency
P. O. Box 171 (Mail orders only)

CLEVELAND, Ohio

G. Schirmer Music Co.
43 - 45 The Arcade

PHILADELPHIA, Pa.

H. Royer Smith Co.
10th and Walnut Streets

PHILADELPHIA, PA.

The Record Shop
247 South 15th Street

PITTSBURGH, Pa.

C. C. Mellor Co.
604 Wood Street

READING, Pa.

Wittich's
635 Penn Street

CHARLESTON, West Va.

Galparin Music Co.
17 Capitol Street

MILWAUKEE, Wisconsin

Helen Gunnis Record Shop
226 East Mason Street

LONDON, W. C. 2, England

Rimington, Van Wyck, Ltd.
42/43 Cranborn Street

All shops listed in the Record Buyers' Guide are fully endorsed by *The American Music Lover* and are equipped to take excellent care of your record requirements.

readily put on a par with most of the best of these. The voice is powerful and vibrant, like that of a youthful Martinelli, and gives the impression of height. The tone is bright and not particularly warm. The singing is straight to the point, flexible, alive, but we shall have to wait for later releases of less sure-fire music before forming any estimate of the tenor's ability as an interpreter. Phonetically, the Italian diction could be improved — take the word "mobile," for example. The recording of voice and orchestra is incisive and loud.

—A. P. D.

* * * *

WAGNER: *Die Götterdämmerung* - *Hagen's excerpts, Acts 1 and 2*; sung by Ludwig Weber, basso; Herbert Janssen, baritone, and chorus, with the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set X-83, two discs, price \$3.25.

THIS set has interest from a number of different angles. First, it focuses attention on a generally little-emphasized aspect of Wagner, bringing us the first recording in a number of years of the barbaric music of Hagen. Second, it announces the beginning of a new series of Wagner recordings, at a time when that composer is given only spasmodic attention in the recording studios. It also brings us Sir Thomas Beecham as a Wagnerian conductor, and, lastly, it commemorates the coronation, for the recordings were made at the actual performance on May 29, 1937.

As in all "actual performance" recordings, of course, there is some lack of clarity in the reproduction, though great advances have been made in this respect within the last few years. And though the voices stand out sufficiently well above the orchestra, there is less deliberate emphasis on them than there is likely to be in a studio recording. Of course there are the usual coughs with which all opera performances are punctuated, and — but this I put down as definitely an asset — there are the stage noises which are generally forgotten except in the opera house.

The music embraces the entire third and fourth scenes of Act 2, in which Hagen calls the vassals and preparations are made for the wedding of Gunther and Brünnhilde, ending with the procession and entrance of the bridal party. The fourth side is given over to *Hagen's Watch* from Act 1, in which the son of the Nibelung meditates upon his chances of power.

The performance is one of great vitality and elemental force. Beecham continues to surprise us with his versatility. This is a long way from his Mozart and Haydn readings, but the transition has been made with complete success. Ludwig Weber's voice is an ideal one for Hagen, being notable rather for its size and power than for tonal beauty. The much admired Herbert Janssen, in the brief passage for Gunther, makes rather an uncertain start, but then redeems himself completely. The chorus is excellent, and the orchestra for the most part very good.

The breaks are rather abrupt, owing to the circumstances of recording.

—P. M.

* * * *

FORGET-ME-NOT: *Non ti scordar di me, and Mille cherubini in coro*; sung by Beniamino Gigli. Victor disc No. 1842, 10-inch, price \$1.50.

WITH all its composers' names on the label, Furno - de Curtis - Senatra - Schubert - Melichar, there is little to detain us long in mentioning this record. Gigli's great voice is here, to be sure, in fine recording, but as usual his singing is overburdened with annoying mannerisms and heaps of sobs. His conception of the Schubert *Wiegenlied* is an utter mistake, better left unheard. We hate to see the Victor red seal on such a record.

Forget-Me-Not, if anyone is interested, is Gigli's new film.

—A. P. D.

* * * *

The Garden Where the Praties Grow; and *Little Mary Cassidy*; sung by Robert Irwin, with piano. Victor disc No. 25680, 10-inch, price 75 cents.

ROBERT IRWIN completely fills the bill for tasteful singing of charming old Irish love-songs. He shows a heart attuned to homely sentiment and simple poetic expression, and each song that we have heard from him has left a glow behind it. The seemingly perfectly natural feeling for the nuances of words almost makes us forget the subtle artistry that necessarily lies behind it. The sympathetic baritone voice is produced with the greatest of ease, and has a captivating lilt inherent in it. There is not the slightest trace of affectation to mar the true folk quality of the music or the dialect-sprinkled words.

(Kindly turn to Page 276)

SWING MUSIC NOTES

By ENZO ARCHETTI

The saddest news to be reported this month is that of the death of Bessie Smith, the greatest blues singer of all time. On Sunday, September 26th, while on the way to Memphis, Tennessee, to join the show *Broadway Rastus* on Memphis' famous Beale Street where twenty years ago Bessie Smith first established her claim to the title of Queen of Blues Singers, she was killed in an automobile accident. She was fifty years old. The entire jazz world mourns the passing of this great vocalist who knew better than any other singer of her race the way to interpret the music of that race. Fortunately for this generation and posterity she made a long list of recordings, in nearly all of them accompanied by equally great Negro musicians like Louis Armstrong, Fletcher Henderson, Joe Smith, Buster Bailey, Coleman Hawkins, Jimmy Harrison, "Choo" Berry, Clarence Williams, and others. On these discs she has recorded for all time a genuine form of American musical expression.

It is gratifying to know that she did not die unappreciated and unhonored. During her life as a singer of the traditional blues, she was recognized by all — Negroes and whites, Americans and others — as the greatest of blues singers. As a further tribute to her art, the Columbia Company will issue on or about November 1st, a *Bessie Smith Memorial Album* consisting of six representative records, accompanied by appropriate notes written by well known critics in the jazz world. The titles chosen for inclusion in this album are: *St. Louis Blues*, *Reckless Blues*, *Careless Love Blues*, *Cold in Hand Blues*, *There'll Be a Hot Time in the Old Town Tonight*, *Alexander's Ragtime Band*, *Muddy Waters*, *Money Blues*, *Trombone Cholly*, *Yellow Dog Blues*, *Nobody Knows You When You're Down and Out*, and *Weeping Willow Blues*. No attempt was made to keep the original couplings because every effort was exerted to include her best work and at the same time select records which would give a good cross-section of her various accompanists. All the labels will give personnels which have been carefully checked through the artists themselves — even to those discs which have been the cause of many a controversy about the accompanists, especially whether it was Louis Armstrong or Joe Smith on a particular record.

Columbia is to be congratulated for its timely and very welcome tribute to the Queen of the Blues. Incidentally, this news represents a scoop for the *American Music Lover* because at the time of writing, arrangements for the publication of this album had been completed only a few hours before and no other publication had yet been informed of the proposed issue.

It seems this is a month of disappointments. The rumored colossal swing concert which was to have been patterned after that memorable New York's First Swing Concert at the Imperial Theatre more than a year ago was not just a rumor after all. Negotiations for it were actually under way but now the plans have gone on the rocks and it is all off again. It appears that negotiations for Madison Square Garden, where the concert was to be held,

were begun just a week too late. Schedules conflicted — those of Madison Square Garden as well as those of the musicians who were to take part in it. Under the present conditions the earliest it can now take place is in March or April of next year.

The Saturday Night Swing Club continues to improve now that the center of Swing music has swung back to New York. During the past month it changed its broadcast hour three times and it is now fairly securely established at 7:00 P. M. Among its most interesting recent presentations was that of the Caruana Brothers Trio consisting of Jimmy on clarinet and trumpet, Frank on bass, and Len on guitar. Under the leadership of Jimmy, who is a much better clarinetist than trumpet player, it took the Trio a whole number to overcome their nervousness. But with the second number they relaxed and really did swing. Here is a new group — young, enthusiastic, and full of ideas. It deserves encouragement and success.

Other guests of note presented on the S. N. S. C. were Hazel Scott, who, even if she isn't exactly a Mary Lou Williams, certainly can swing on the piano; Hudson and de Lange, who with Betty Lane, their vocalist, and some of their men, introduced their new number, *Pop Corn Man*; Maxine Sullivan, that grand singer from the Onyx Club; Stuff Smith; Les Lieber; and Fletcher Henderson. But the most heart-warming presentation was that of W. C. Handy, the Father of the Blues, and the cornerstone on whom jazz was built. He came with his trumpet and while he was being introduced on the air he played the opening bars of his *St. Louis Blues*. Just a few bars, but the poignancy, the sincerity of his tone sent shivers down one's spine. Those few bars were enough to explain why he is the Father of the Blues and why to this day when the Blues have undergone many changes and have acquired even an air of sophistication, W. C. Handy is still revered.

Up to now, genuine, all-swing programs on the air were few and far between. Swing fans had to depend on the S. N. S. C. and the occasional pick-ups from hotels or night spots. But now a newcomer has joined the ranks, which from the way its opening programs were put over, threatens to outshine all the others. This new comer is called the *Sunday Morning Swing Session* and it is aired over Station WNEW from 11:30 to 12:20, sponsored by the Madison Personal Loan Company, and compered by Martin Block. The plan of the S. M. S. S. is very much like that of the S. N. S. C. — a house orchestra, and guest artists each week. The difference seems to lie in its spirit of spontaneity, which makes the program sound like a genuine jam session. Then, too, the guests up to now have been excellent: Bunny Berigan, Micky Mozart, Helen Ward, Sammy Spigel, Tommy Dorsey, Edith Wright, Sue Mitchell, Milt Herth, Zippro and others. And then again, the program is one hour long. All of these features make this an outstanding broadcast. It is definitely headed for the big air lanes.

(Kindly turn to Page 278)

TWO NEW NEEDLES

THERE are two new metallic needles on the market which deserve to be commented upon. The first is of Swiss manufacture, and is known as the Recoton Needle, and the other is a new chromium needle just issued by Columbia.

The Recoton Needle has the distinction of being the only commercial metallic needle on the market that does not shoulder, particularly when used in an aligned pick-up, and its wear on the record is negligible. This is owing to the fact that the point of the needle, about an eighth of an inch in length, is smaller than the body of the needle. The length over all of the needle is approximately the same as that of a chromium needle, which is the ideal length for a phonograph needle, since the longer needles have peaks at undesirably low frequency points. All needles have peaks, which vary in frequency according to the pick-up.

The point of the Recoton Needle is a fine, smoothly rounded one. The process by which this point is obtained is a secret, but this much was revealed to us: The needles are soaked in oil and twirled in leather for over twenty-four hours in order to obtain the smooth round point. Those on the staff of the magazine who have made tests with this needle, have been most impressed with its reproduction and its kindness to the record. This latter holds good on acetate records as well as the regular commercial stock.

Columbia's chromium needle is not quite as fat at the base as most of those on the market. A very sensibly worded circular is included with these needles, which incidentally are manufactured under a patent owned by the Bell Telephone Laboratories. It is heartening to see the sponsors of these needles minimizing the number of playings that can be procured from them. The other thing has been so much overdone with chromium that most people fight shy of them. In our estimation a good chromium needle used 15 to 20 times should not damage the choicest records, particularly on an aligned pick-up, any more than any other metallic needle. And the reproduction of highs is always veritable with a chromium needle.

BEIDERBECKE DISCOGRAPHY

(Continued from Page 253)

a rare piano chorus by Bix.

Tiger Rag.

Though all the original Gennett releases have been discontinued for many years, the collector may import from England several numbers that have been reprinted in special albums of vintage jazz from the golden era of swing. Available reissues by the Original Wolverines include *Jazz Me Blues*, and *Big Boy* (Brunswick 02203); *Fidgety Feet*, and *Royal Garden Blues* (English Bruns. 02204); and *Tiger Rag* and *Copenhagen* (English Brunswick 02205).

Three special jam bands featuring Bix recorded for Gennett at the same period when Wolverine discs were being released. Under the pseudonym *Sioux City Six*, Frank Trumbauer, Bix, Don Murray, Rube Bloom, Min Leibrock and Miff Mole recorded *I'm Glad* and *Flock o' Blues* (Gennett 5569). Likewise Bix organized a group of his own and recorded *Davenport Blues*, and *Toddlin' Blues* (Gennett 5654) under the title "Bix and his Rhythm Jugglers". Personnel of this outfit consisted of Bix, Tommy Dorsey, Don Murray, Howdy Quicksell, Tommy Gargano, and Paul Mertz.

Finally Bix waxed two titles with Hoagy Carmichael and his Collegians along with Trumbauer, Bill Rank and other men from the Goldkette band of late 1927. This group has the distinction of making the first record of Carmichael's immortal *Stardust* and his less known *One Night in Havana*, also released under the Gennett banner.

This completes the list of known records featuring Bix Beiderbecke, although it is barely possible that there may be one or two other obscure discs of his in existence.

VOCAL REVIEW

(Continued from Page 274)

The Garden Where the Praties (potatoes) Grow is an old Irish melody arranged by Samuel Liddle. Arthur Somervell made this arrangement of F. A. Fahy's *Little Mary Cassidy*. The accompaniments, both good in themselves, are admirably played by Reginald Paul.

—A. P. D.

Record Collectors' Corner

By JULIAN MORTON MOSES

EDITOR'S NOTE: *This is one side of a controversy that has disturbed record collectors on both sides of the Atlantic. We shall be glad to print any views representing the other side of the controversy.*

Guest Column by P. G. Hurst

THE COLLECTING DEBACLE

THE affairs of record-collectors in this country of England and of their friends on the Continent of Europe are truly in a pretty mess: so much is painfully obvious to those American enthusiasts who have been following the extraordinary course of events disclosed in the columns of *The Gramophone*.

It comes as no surprise to me, therefore, to hear that American collectors are expressing bewilderment and resentment that such things should be possible, and I willingly, though regretfully, accept Mr. Moses' invitation to offer my views on the chaotic and ridiculous situation which seems to be developing.

I am as much in the dark as anyone else as to any causes, either inside or outside, which may have led up to my forced resignation from *Collectors' Corner*, and it may have been purely coincidence that accounted for the fact that a numerically insignificant but vocally insistent group of Continental collectors seized with almost indecent haste, the opportunity afforded by my disappearance to begin a campaign of their own. The views of this group had long been known to me, and they were perfectly legitimate and understandable; in short, they sought to represent those collectors whose interests were more widely spread than seemed to me compatible with a pure artistic and antiquarian cult. This view was, from the very outset, carried to such extremes as to become ultra-nationalist and even parochial in its outlook, and *Collectors' Corner* was urged to give publicity to singers and their records who would have been absolutely unheard of by ninety-nine per cent of its readers.

It was obviously out of the question for me to accept these impossible demands, and long (sometimes very long) correspondences, once of a cordial nature, finally ceased altogether.

The next act in the comedy began when Mr. Bauer, my very great and sincere friend, decided to begin work on *Historical Records*. Having failed to capture *Collectors' Corner*, what I will call the Nationalist group flung themselves upon Mr. Bauer and, as the price of their doubtless valuable help, compelled him to include in his book huge slabs of print concerned with their own local stars; and in the result have, I fear, and as the reviewer in *The Gramophone* did not fail to perceive, much lessened the value of the work as a means of identifying the great singers of the past.

However this may be, the capture of this position was a decided step forward for the new group,

and when the ground suddenly and mysteriously disappeared from under my feet, lo, they were ready, prepared to step into my place. In England, the phrase "Dropping the Pilot" has a very special significance, and the right of a skipper to drop his pilot (apart from practical considerations) is not to be disputed. But what would one think of a commander who, having dispensed with his pilot, proceeds to unship his rudder also, and flings it after the departed functionary, and then summons a sort of soviet of able-bodied seamen to navigate his helplessly crippled ship? There is really very little exaggeration in this analogy.

The errors in perspective in the "new" *Collectors' Corner*, and the attempts to glorify "stars" of the fourth and fifth magnitude will not have escaped observant and informed American readers.

The climax and, as I am sure all true collectors will wish it to be, the Grand Finale of this sorry spectacle was the preposterous *Record Collectors' Convention* concerning which I was moved to enter a protest in the September *Gramophone* — a convention which, as one of those who attended remarked in a letter to me, seemed likely to resemble a four at bridge, and this in spite of the insinuations of a huge attendance contained in that disingenuous and unsigned "report" which the credulous and good-natured *Gramophone* accepted for publication.

By the time this explanation reaches Mr. Moses, my complete and sweeping repudiation of each and every statement contained in the letter published in reply to my own will have appeared, and this will, I hope, confirm finally my strictures upon the tactics employed to usurp the empty position of *leader* of the collecting movement in Europe. Needless to say, the disgust voiced in America is no less vocal here, and I could almost weep to see the work of six years disintegrating under my eyes.

* * * *

NOTE BY MR. MOSES: *Mr. Hurst writes more recently that his repudiation mentioned above was suppressed by THE GRAMOPHONE. It is interesting to note also that my offer to compile a list of European recordings by famous singers (not the sixty-cent "stars" which, as Mr. Hurst states, comprise the bulk of "Historical Records") and omitted from the book, met with little encouragement. Perhaps, it is not realized by many abroad that the only section with a reasonable claim to completeness is that devoted to American celebrities, which section was copied verbatim, errors and all, from THE RECORD COLLECTOR'S GUIDE.*

* * * *

The Historical Record Society features this month a coupling by Antonio Paoli of the monologue, *Dio me potevi scagliare* and the death scene, *Niun mi tema* from Verdi's *Otello*, 12-inch disc, H. R. S. No.

1009, price \$2.25. The selections had been issued by H. M. V. as Nos. 052336 and 052328 singly and as No. DB 468 in double face but only the former (with piano accompaniment) had ever been released in this country. It is a fortunate choice, therefore, which brings us a stirring interpretation of the two great moments in what is one of the greatest tragic operas. While not attaining the intensity of Tamagno or even several lesser figures who braved this taxing score, Paoli does succeed in mingling dramatic feeling with the equally necessary lyricism. The result is an even and a consistently well sung performance which serves to remind us once more of the lack of adequate voices today.

The second release from Chicago is devoted to the electric Maria Galvany and presents her *Shadow Song* from Meyerbeer's *Dinorah* with the *Mad Scene* from Thomas' *Hamlet* on the reverse side, a 12-inch disc, H. R. S. No. 1010, price \$2.25. Galvany is one of those things you either do or do not like. If the former is the case and you do not already possess her Victor Nos. 88222 and 88235, you will buy this record.

Mr. Speckin also announces this month the repressing of two early Fonotipia recordings: Giuseppe Anselmi singing the recitative *Ah, fede negar potessi* from Verdi's *Luisa Miller* and selection from Paderewski's opera *Manru* (10¾-inch disc No. 2002, price \$2.00) and Francisco Vignas in the *Sopra Berta* from Meyerbeer's *Le Prophete* and the *Ma se m'e forza perderti* from Verdi's *Ballo in Maschera* (10¾-inch disc No. 2003, price \$2.00). Although more interesting material might have been selected from the great number of Anselmi's recordings, almost anything from his lips is sure to be a delight. The name if not the voice of Vignas is even more famous and his records far scarcer, so this coupling of two worthy compositions (the *Prophete* I can recommend from my own copy of it) should be attractive to everyone.

The activities of the International Record Collectors' Club during the past two months have been so varied and important that we cannot hope to do them justice in the short space allowed us here. First and foremost are two 10-inch discs, I. R. C. C. Nos. 106 and 107, price \$2.00 each, containing three of the *Ariettes* and an excerpt from *Pelleas et Melisande* sung by Mary Garden (and autographed by her) with Claude Debussy at the piano. These are re-recordings of the original G&T records (Nos. 33447/49/50/51) which were made in Paris in 1904 and have become legendary. Surely it would be impertinent on my part to add any remarks to this almost unbelievable combination. The records themselves did not arrive in time for review.

Pol Plancon sings Gounod's *Le Vallon* and, on the reverse side, Charles Giliert sings two folk-songs, *Bergerette* and *Margoton*, arranged by Weckerlin (both sides with piano accompaniment) on I. R. C. C. No. 102, a 12-inch disc, price \$2.25. The Plancon selection was recorded February 1905, issued June of that year and withdrawn March 1908, while the Giliert songs were released September 1907, having been recorded three months previously, and remained in the catalogue little over a year. When to this rarity is added the fact that both sides are excellent examples of Gallic refinement and artistry at its best and are furthermore exceptionally well recorded, the desirability of owning them becomes obvious.

Still another outstanding item comes to us from Bridgeport. This is a coupling by Mario Ancona of

the superb *A tanto amor* from Donizetti's *La Favorita* and *Sei vendicata assai* from Meyerbeer's *Dinorah*, a 12-inch disc, I. R. C. C. No. 108, price \$2.25. Wagner to the contrary, Donizetti was a great composer, greater even than Bellini. The subtlety of this piece proves it, as it proves the pre-eminence of Ancona's robust *bel canto* noted in this role as far back as the early 1890's. Seeing a performance which turned out to be little more than a concert version of this opera, I was introduced to the likewise robust Bruna Castagna and am now reminded of the waste to which the Metropolitan puts her talents (local papers, please copy.)

Mention of Donizetti brings us to the Fonotipia repressing which Mr. Seltam is releasing to commemorate the 150th anniversary of his birth on November 29, 1797. This is a 10¾-inch disc, price \$2.25, by Maria De Macchi for whom the Metropolitan revived *Lucrezia Borgia* in 1904 (if then, why not now?) She sings the aria *Com'e bello* from this opera and *Di qua! soave lagrime* (a beautiful title) from the unknown *Poliuto*. Also issued this month are the *Mandolinata* by Paladilhe and *Rondel de l' adieu* by De Lara in their famous versions by Victor Maurel, a 10¾-inch disc, price \$2.25.

The two Odeon-Fonotipia re-pressings last month were Lilli Lehmann's *Du bist die Lenz* from Wagner's *Die Walkure* and *O Ha! ich Jubal's Harf* from the *Josua* of Handel (10¾-inch disc, price \$2.25) and Felia Litvinne singing *Elsa's Traum* from Wagner's *Lohengrin* in French and Selika's *Slumber Song* (it's not she who does the slumbering but Vasco and sometimes the audience) from Meyerbeer's *L' Africaine* (10¾-inch disc, price \$2.25). Here are two great names, the first famous as a singer, the second as sister-in-law. No, that is hardly fair to Litvinne. Her reputation was tremendous and if it has dwindled in the course of time, it is because it was built upon less substantial a basis than that of the other woman here represented. As shown by these records, Litvinne was a most intelligent though not a most gifted singer. Lehmann was both and her breathing in the *Josua* excerpt is something to marvel at, though it reveals her sixty years a little more in spots than do her Mozart selections for instance.

SWING MUSIC NOTES

(Continued from Page 275)

The finest jam band in New York — Joe Marsala's, at the Hickory House — has had some changes in personnel. Bobby Hackett, that swell trumpet man from up Boston way who sounds so much like Bix and Buddy Rick, a drummer who sounds like a budding Gene Krupa, are now with Joe Marsala . . . The Raymond Scott Quintet, which will be seen in Eddie Cantor's picture *Ali Baba Goes to Town*, *Nothing Sacred*, and other pictures, will be minus one of its original members. Lou Schoobe, the original bassist could not go to California because of previous engagements. Fred Whiting of Chicago took his place . . . The name *Gotham Stompers* on Variety records covers the identity of an orchestra composed of men from Duke Ellington's and Chick Webb's bands . . . Harry Jones, the swing pianist whose excellence was extolled in this column some months ago continues to improve and to draw new swing enthusiasts to the *Pink Mirror* in North Bergen, New Jersey, where he plays nightly.

IN THE POPULAR VEIN

By HORACE VAN NORMAN

STANDARD POPULAR

AAAA—*In the Still of Night*, and *Who Knows?*
Tommy Dorsey and his Orchestra. Victor 25663.

Both numbers here under consideration are from the forthcoming MGM film musical *Rosalie*, with score by Cole Porter. *Who Knows?* barely escapes triteness and has the added weakness of being highly reminiscent of Porter's own *Easy to Love*. *In the Still of the Night*, however, is a quite extraordinary tune which violates every known convention of the songwriting art (or, perhaps more accurately, the songwriting business). It dispenses altogether with the customary verse and consists of a chorus which must run to sixty or seventy measures. Thus it must be obvious that not the least of Porter's very considerable gifts in his stubborn independence of spirit which compels him to write as he feels, regardless of the unconscionably standardized formulas which most songwriters feel impelled to follow implicitly. When is added to this fine independence his unquestioned melodic and lyrical talent, one has a figure of the very first importance in our lighter (and not necessarily less significant) music.

It is too often the case that fine numbers of this type are somewhat shabbily treated at the hands of the recorders. Fortunately, when a number, whatever its quality, is assigned to Dorsey, it goes without saying that a thoroughly competent piece of work will be done, and here is no exception. No band in the business today takes it recording more seriously than does the Dorsey unit, and, of course, this is bound to show up in their work.

* * * *

AAA—*Have You Met Miss Jones?* and *I'd Rather Be Right*. Leo Reisman and his Orchestra. Victor 25687.

After a sojourn of several years' duration with Brunswick, Reisman is once more back in the Victor camp and with a highly appropriate choice of numbers. For it was in show tunes of the Rodgers and Schwartz type that he made his most memorable discs for Victor back in his Central Park Casino days. And here, in a pair of Rodgers and Hart numbers from that musical show which may turn out to be the most successful theatrical attraction of this decade, *I'd Rather Be Right*, we have him doing the sort of thing for which he is ideally suited and in which he is unsurpassed. No one can possibly hear this disc without feeling a faint glow of satisfaction over a thoroughly tasteful job on music which is, in itself, the essence of refinement and intelligent good taste.

AAA—*Harbor Lights*, and *Stardust on the Moon*.
Emery Deutsch and his Orchestra. Brunswick 7961.

Very sweet stuff indeed, dished out to the queen's taste by one who knows just how to go about it. Strangely enough, there are less sobbing strings and more moaning trombones in his current phase than one would have imagined possible from the arch fiddle stroker of his time, Emery Deutsch. It never gets out of hand, however, and Deutsch is undoubtedly good musician enough to cut it out when he feels that the public has begun to become surfeited with the barnyard business.

* * * *

AAA—*Just Once in a While*, and *If It's the Last Thing I Do*. Tommy Dorsey and his Orchestra. Victor 25686.

All the extremely favorable remarks made about Dorsey and his band go double here, for these are both essentially undistinguished tunes which take a bit of doing if they are to sound like anything whatever. Dorsey, of course, turns in his usual impeccable performances, and lavishes as much attention on them as though they were melodic gems of purest ray serene. It is this meticulous attention to detail, whether it be an hilarious swingie or the most commercial of commercials, which makes his work stand out like a beacon.

HOT JAZZ

AAAA—*Liza*, and *Smiles*. Benny Goodman Quartet. Victor 25660.

This is beyond a doubt the most brilliant and altogether fascinating recording that the Goodman Quartet has yet given us. Aside from the fact that the virtuosity of the individual members of the group was never more dazzlingly exploited than they are here, there seems to have been a certain amount of thought given to the arrangement and structure of the recordings, which makes them eminently more satisfying, in a permanent way, than the rather haphazard, improvisatory efforts they have frequently turned out in the past.

* * * *

OOAAAA—*Just A Mood*, Parts I and II. Teddy Wilson's Quartet. Brunswick 7973.

A new group which includes, besides Wilson himself, Red Norvo, Cozy Cole and a string bass player whose name escapes me. This is obviously a more or less impromptu series of solos by the three melodic instruments on a blues pattern. As such, two sides or about six minutes seems a bit too much of a good thing, even when it is as good a thing as Teddy Wilson's piano playing or Red Norvo's xylo-

phone playing. Both of them are simply superb here, and whatever qualms one has about the thing as a whole lie in the essential similarity between the work of the two men. Many of the figures played by each of them could be transposed from one instrument to the other without being evident which was Norvo's and which Wilson's. The work of Cole is in all respects up to the standard set by his colleagues, and though he isn't given much trumpeting to do here, what little he does is of the first quality.

* * * *

- AAA—*Shoot the Likker To Me, John Boy, and Free Wheeling*. Art Shaw and his Orchestra. Brunswick 7976.

Art Shaw's new combo is coming right along, and, with the inestimable assistance of some extremely original novelties, all of which give credit to Shaw himself as the composer and arranger, is making it more and more uncomfortable for Benny Goodman, the self-appointed King of Swing, along with those other pretenders to the throne, Dorsey, Norvo and Bob Crosby. As things stand today, it is difficult, if not impossible, to discern any respect whatever in which Shaw as a clarinetist is inferior to Goodman. Apart from the Goodman tone, which is unmatched, Shaw can duplicate Goodman point for point. In fact, I rather wish the band itself didn't try quite so hard to sound like Goodman's at times. This is, I choose to believe, however, a temporary phase which will be grown out of in good time and something which Shaw is wise enough to sense.

* * * *

- AAA—*Baby, Won't You Please Come Home, and After You've Gone*. Lionel Hampton and his Orchestra. Victor 25674.

Rough and tumble jobs which generate a lot of excitement but are of somewhat dubious musical value. The conclusion of *After You've Gone* is, in fact, the nearest approach to a shambles that these old ears have heard in many moons. There is something to be said for inhibitions, after all. If you don't think so, just listen to what a bunch of completely uninhibited musicians can turn out when in the mood.

* * * *

- AAA—*Bob White, and Minnie the Moocher's Wedding Day*. Benny Goodman and his Orchestra. Victor 25683.

Johnny Mercer and Bernie Hanighen have turned out a grand novelty number in *Bob White* which is hand tailored for the Goodman combine, and Thelma Tilton, new Goodman vocalist, does a perfectly grand job on the important vocal, though she seems determined to sound as much like Helen Ward as is humanly possible.

* * * *

Other Current Popular Recordings

(The following are rated from quality of performance regardless of record quality.)

- AAA—*So Rare, and Love Me or Leave Me*. Edgar Hayes Quintet. Decca 1444.

AAA—*Getting Some Fun Out of Life, and Who Wants Love?* Billie Holliday and her Orchestra. Vocalion 3701.

- AAA—*Swing Baby Swing, and Sugar Hill Shim Sham*. Rex Stewart and his 52nd Street Shim Shamers. Variety VA 664.

AAA—*You and I Know, and An Old Flame Never Dies*. Dick McDonough and his Orchestra. Melotone 7-11-11.

AAA—*Comin' Through the Rye, and Annie Laurie*. Sidney Phillips and his Orchestra. Variety VA 654.

AA—*Once In a While, and The Morning After*. Lennie Hayton and his Orchestra. Decca 1443.

AA—*Remember Me? and I Still Love to Kiss You Goodnight*. Bing Crosby. Decca 1451.

AA—*So Many Memories, and Worried Over You*. Johnny Johnson and his Orchestra. Melotone 7-11-09.

AA—*Bob White, and Just a Stone's Throw from Heaven*. Mildred Bailey and her Orchestra. Vocalion 3712.

- AA—*Jazz a la Carte, and Demitasse*. Barney Bigard and his Jazzopaters. Variety VA 655.

AA—*Rosalie, and If I Can Count on You*. Jan Garber and his Orchestra. Brunswick 7969.

AA—*The Vamp, and Fit As a Fiddle*. Henry Busse and his Orchestra. Decca 1425.

A—*Miles Apart, and A Strange Loneliness*. Bunny Berigan and his Orchestra. Victor 25690.

A—*More Power to You, and You're My Dish*. George Hall and his Orchestra. Variety VA 663.

A—*Moon at Sea, and Alleghany Al*. Happy Feltton and his Orchestra. Vocalion 3702.

A LETTER

To the Editor of The American Music Lover:

The intense heat of last summer worked such havoc with several of my records that I was faced with the problem of having to discard them. They were warped to a propeller shape. When I played them, I held my head in horror at the awful distortion of sound caused by the needle going up and down the warped surface.

My wife had just completed broiling a steak, when I got the brilliant idea of utilizing the heat of the oven for rewarping the records. Into the oven went a flat surface (a sheet of iron), followed by the records in their individual paper wrappers, weighted down by a pyrex icebox tray. When I removed them an hour later, they were as flat as pancakes, and sounded as good as new.

Sincerely yours,

DR. MYRON B. SKRALY.

N. Y. C., October 11, 1937.

P. S.—Don't place your records in the oven too soon after the steak, as the smell of melting compound is quite annoying.

Note: The Editor does not recommend this method, but offers it for what it is worth. Our experience has been that placing records on a flat table surface with several heavy albums on top for several days levelled the record satisfactorily. This latter method has the advantage of being odorless.

Our Radio Dial

(Eastern Standard Time)

NBC HIGHLIGHTS FOR NOVEMBER

(Red Network)

Sundays—

12:01 P.M.—Dreslin, soprano, and Hufsmith, tenor
7:30 P.M.—Fireside Recitals
9:30 P.M.—American Album of Familiar Music

Mondays—

8:30 P.M.—Voice of Firestone
10:30 P.M.—Music for Moderns

Tuesdays—

2:00 P.M.—Fun in Music
2:30 P.M.—Gen. Fed. of Women's Clubs' Program
7:15 P.M.—Vocal Varieties
7:45 P.M.—Benno Rabinoff, violinist

Wednesdays—

6:35 P.M.—Joan Edwards, contralto
7:45 P.M.—Jean Sablon, songs

Thursdays—

2:00 P.M.—NBC Music Guild

Fridays—

2:00 P.M.—NBC-Music Appreciation Hour
5:00 P.M.—Arthur Lang, baritone
8:00 P.M.—Cities Service Concert
9:00 P.M.—Waltz Time

Saturdays—

7:45 P.M.—Jean Sablon, songs
9:00 P.M.—Spitalny and NBC Concert Hour
10:00 P.M.—NBC-Symphony Orchestra

(Blue Network)

Sundays—

12:30 P.M.—Radio City Music Hall
2:00 P.M.—RCA Magic Key
5:00 P.M.—Metro. Opera Auditions
8:00 P.M.—General Motors Concert

Mondays—

6:05 P.M.—U. S. Army Band
9:00 P.M.—Philadelphia Orchestra

Tuesdays—

2:30 P.M.—Music Guild
3:00 P.M.—U. S. Marine Band
7:45 P.M.—Vivian Della Chiesa, soprano

Wednesdays—

9:30 P.M.—NBC-Minstrel Show
11:30 P.M.—San Francisco Opera

Thursdays—

1:45 P.M.—Hal Gordon, tenor
3:15 P.M.—Eastman School of Music Orchestra
8:15 P.M.—The Lieder Singers
9:00 P.M.—Rochester Philharmonic Orchestra

Fridays—

2:00 P.M.—NBC-Music Appreciation Hour

Saturdays—

9:00 P.M.—National Barn Dance
10:00 P.M.—NBC-Symphony Orchestra

COLUMBIA HIGHLIGHTS FOR NOVEMBER

Sundays—

12:30 P.M.—Salt Lake City Tabernacle
3:00 P.M.—N. Y. Philharmonic Symphony Orch.
7:00 P.M.—Jeanette MacDonald
9:00 P.M.—Ford Sunday Hour

Mondays—

3:00 P.M.—Ann Leaf, organ

Tuesdays—

10:30 P.M.—Del Casino, tenor

Wednesdays—

4:00 P.M.—Curtis Institute of Music
8:30 P.M.—Deanna Durbin — Eddie Cantor
9:00 P.M.—Kostelanetz Orch. with Soloists

Thursdays—

4:30 P.M.—U. S. Army Band
6:00 P.M.—Del Casino, tenor
10:30 P.M.—Victor Bay's Concert Orch.

Fridays—

3:00 P.M.—Columbia Concert Hall
6:00 P.M.—Margaret Daum, soprano
8:00 P.M.—Hammerstein's Music Hall
10:00 P.M.—Kitty Carlisle, soprano and Reed Kennedy, baritone

Saturdays—

11:00 A.M.—Cincinnati Cons. of Music
5:45 P.M.—Coolidge String Quartet
7:00 P.M.—Swing Session
7:30 P.M.—Carborundum Band

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